

# THE ETUDE

February  
1940

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# THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



EZIO PINZA has to his credit participation in the opening night of the season in the three leading opera houses of America. Having sung the title rôle in Mousorgsky's "Boris Godunov" for the inauguration of the Chicago season, he returned to New York to sustain a prominent rôle when Verdi's "Simone Boccanegra" opened the season of the Metropolitan Opera Company, on November 27th, with Lawrence Tibbett in the name part; and then on the next night he appeared again as Boris Godunov, when the Metropolitan Opera Company opened its series in the historic Academy of Music of Philadelphia.



A JOHN PHILIP SOUSA MEMORIAL BRIDGE, crossing the Anacostia River of the southeastern section of Washington, D. C., was dedicated on December 8, 1939. The ceremonies were under supervision of some of Washington's leading business men's associations; and the famous United States Marine Band, with which Sousa's services as member and for twelve years conductor are indelibly connected, furnished the music for the event.

DR. SERGEI KOUSSSEVITSKY, conductor of the Boston Symphony Orchestra, has the distinction of having presented publicly more works by American composers than has the leader of any other of our major orchestras.

THE SAN CARLO OPERA COMPANY reports that of its recent series of thirteen performances at the Center Theater of New York the attendance was 40,722 in all.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York, with John Barbirolli conducting, has made a tour of fourteen eastern cities, beginning on December twentieth, at Scranton, Pennsylvania.

A "SONATA FOR CLARINET AND PIANO" by Mendelssohn—supposed to have been written for Sir George Grove, musicologist and long the possessor of the manuscript—was recently heard over WABC, by Eric Simon, Viennese clarinetist, and Dr. Felix Guenther, New York pianist.

DOROTHY MAYNOR, soprano of Negro and Indian descent, created a rare sensation at her debut recital on November 19, in Town Hall of New York City, when she won extended ovations from her audience that taxed the large concert, roomed by the presence of the manuscript—was recently heard over WABC, by Eric Simon, Viennese clarinetist, and Dr. Felix Guenther, New York pianist.



## Competitions

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company, Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

ANNUAL COMPETITION for orchestral works to be published by the Juilliard Foundation is announced for 1940 in which the Foundation will accept the names of publication but all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

PRIZE (AMOUNT NOT YET ANNOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, England.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is an honorarium for a nationally known violinist, with the option of giving premiere performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

Announcement of Winners in The Etude Composition Prize Contest, on Page 124.

THE PITTSBURGH SYMPHONY ORCHESTRA, with Fritz Reiner conducting, is this season giving fifteen concerts in the city's high schools, made possible by a grant of fifty thousand dollars by the Buhl Foundation.

RADIO—COTE D'AZUR of France used, without permission, a few measures of Ambroise Thomas' "Mignon" as a starting signal, on which the Société des Auteurs, Compositeurs, et Editeurs sued for damages in the sum of ten thousand francs (about twenty-two hundred and seventy-five dollars at present exchange), for which the court awarded one franc and costs.

SERGEI RACHMANINOFF has announced that he will become an American citizen. In commemoration of the thirtieth anniversary of his American debut the Philadelphia Orchestra gave a series of concerts featuring the Russian master as pianist, composer and conductor, and closing on December 8th with a performance of his "Symphony, 'The Bells'", with the composer conducting and the orchestra assisted by the Westminster Choir of Princeton, New Jersey, and by Susanne Fisher, Jan Peerce and Jack Harrell as soloists.



MR. J. G. DOBBING, the "grand old man" of Welsh band circles, and now aged seventy-eight, has resigned the conductorship of the Cory Workmen's Band, a position which he had held for twenty-seven years. Under his baton the band made its greatest achievements and won the highest honors on the contest and estedford platform of Wales, of which principally it held the record for competition successes.

TEMPLETON STRONG, American composer, self-exiled for forty-seven years because of native indifference to his music, and now eighty-three years old, heard on October 21st for the first time of his serious works performed in his native land. It was his symphonic suite, "Night", as given its first American interpretation by the NBC Symphony Orchestra under Arturo Toscanini, to which Mr. Strong listened by short wave, from Geneva, Switzerland. Mr. Strong was a fellow student with the late Theodore Presser at Leipzig.

ROSSETTER G. COLE'S suite, "The Maypole Lovers", was presented by the Chicago Symphony Orchestra, November 14, 1939, on a program of works by Schumann, Brahms and Weinberger, conducted by Dr. Frederick Stock.

A very proper way to hear our native composers, and their works may be adjudged in relative values with those of the masters, as Edward MacDowell so strongly advocated. At the conclusion of the suite Dr. Cole was called to the stage again and again to bow his acknowledgments.

ROBERT SCHUMANN's long forgotten opera, "Genoveva," was recently broadcast from Radio-Cité, Paris, in Gustave Samazeulh's French translation.

CÉSAR FRANK'S "Beatitudes" had a recent performance in St. Clothilde of Paris, with Alfred Cortot conducting and the Chœur Tourmaise of the organ, the event being in honor of the sixtieth anniversary of the completion of the work. (Continued on Page 144)







THE YEARS REST LIGHTLY on much of Victor Herbert's music. Some of it sounds as though turned out only yesterday from his busy musical mint. Yet the youngest tune is at least sixteen years old (he died in 1924), the ages of the rest running into venerable figures. His beloved *AH, Sweet Mystery of Life*; *Kiss Me Again*; and *Italian Street Song*; to name only a few; all are woven into the very tapestry of our musical existence; and the gold of their threads shows no sign of tarnish.

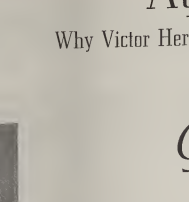
All of them were written with that effortless ease that characterized his work. His operettas were invariably done on commission, a fact that seemed to spur the flight of his magical pen. (His "The Only Girl," a musical comedy containing the enduring waltz song, *When You're Away*, was written in exactly seven days.) Melodies tumbled from him in a profusion that staggers the pencil sucking composer who sits around waiting for a good tune to light on his shoulder. In this connection, we recall a little verse he scribbled in his sketch book in 1896.

"Professoren" machen Regeln,  
Nachtigallen brauchen Keine!  
Melodie ist Goetterpeise,  
Werft die Fugen vor die Schweine!  
("Professors" make rules,  
Nightingales need none!  
Melody is food for Gods,  
Fugues are food for swine!)

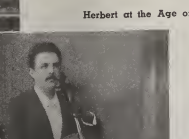
Whether Herbert was also the author, we do not know; but its four short lines, with due allowance for exaggeration, sum up to perfection his musical philosophy. Incidentally, the opposite page of that same notebook contains the melody, in pencil and the key of C, of the title song from his operetta, "Sweethearts," produced in 1914. Whether he had written the title eighteen years earlier, or carried about with him during all those years this little 4 x 6 book, is a problem for some determined musicologist to solve.

#### Their Tribe Increases

So far we have listed only five of the ageless Herbert tunes. This melodious snowball could be in no time doubled and trebled in size, by rolling into it such favorites as *Gypsy Love Song*; *I'm Falling in Love with Someone*; *Toyland*; *Kiss in the Dark*; and dozens of others that pop into mind. The Herbert hits of yesteryear are becoming the "chestnuts" of today and tomorrow. Understand, of course, that this use of "chestnut" carries no disparagement. On the contrary, it expresses a respect, seasoned with the affection we bear all beloved things, musical and mortal, that stand the test of time. "Chestnuts" are the tunes that, for one reason or another, defy the en-



Herbert at the Age of Ten



Herbert at the Age of Twenty-four



Herbert at the Age of Forty-four



DEANNA DURBIN  
The Embodiment of Youth in Music

friend who passed along to him enthusiastic word of a youngster named Durbin who had sung beautifully at a social gathering she had attended. The agent arranged to hear the girl confirmed his friend's opinion, and at once 'shed his find to a company official who was 'wise most favorably impressed. The student for a girl to enact the rôle of the girl in her youth was ended at last; and I, Mae Durbin, later to be known as Deanna, signed her first motion picture contract.

coarctions of age and threaten, deservedly so, to live on forever.

Herbert has a number of highly promising entries in this vast stable of tuneless thoroughbreds. They are blessed with the magic of true melody, wedded to a sensitive harmonic sense of amazing aptness, that will keep them running down the

## Ageless Tunes

Why Victor Herbert's Melodies Never Became "Chestnuts"

By  
*Gustav Klemm*

Well Known American Composer

tracks of time for more years than we shall witness. Their long-winded companions include the *Overture to "William Tell"*; *The Blue Danube*; *Silber Threads Among the Gold*; and so on, and on and on. Do not sniff! Up until fairly recently, the popular pose called for a superior dismissal of these and other "chestnuts," an insincere pose, we might add, because the sniffers, all "pishing" and "boohing" aside, knew deep down somewhere that they loved these old tunes and enjoyed hearing them. These bendable but unbreakable tunes undoubtedly suffer from too much playing; but this should not be distorted into a criticism of the numbers themselves. In all truth, most of these musical oldsters are beyond criticism; they scorn it. Criticism is for musical infants, born yesterday and at best doomed to die tomorrow, or to suffer a fitful existence covering a short span of years.

These "chestnuts" were once the foundation of many of our programs. Our forefathers sharpened their musical teeth on them. Many of them were heritages from earlier generations, but each succeeding period produced its own "chestnuts." They were played and sung in the spacious drawing-rooms of yesteryear. People knew them, and loved them.

But time, ever impatient, marches on. The "chestnuts" were rushed up to the attic, along with the lovely furniture that formerly filled the average home. The once popular old melodies settled down, lonesome and neglected, with the dignified Salem chests, the Governor Winthrop desks, and grandmother's old rocker. A hush fell over them. The years rolled on and the dust grew deep on the musical "chestnuts."

#### And Memories Awaken

Then came the dawn. The appeal of the "new" waned. The ranks began to break, and detested individualists, overcome by a vast nostalgia, yearned for a return of the melodies whose phrases had been for long haunting them. The pendulum was swinging back. The furniture, now "antique" and (Continued on Page 132)

## "There's a Long, Long Trail a-Winding"

The Story of a Song That Earned  
Three Million Dollars

As told by the composer

*Zo Elliott*  
to  
JAY MEDIA

Zo Elliott, composer of one of the most successful songs ever written, was born May 25, 1891, of old Puritan stock in Manchester, New Hampshire. His father was a banker and his mother a graduate of the Boston Conservatory of Music. She gave her son his first music lessons. His later education was carried on in orthodox fashion, at St. Paul's School, Concord, Phillips-Andover Academy, Yale University (A. B., 1913) and a short period at Trinity College, Cambridge, England. This was followed by several years of intensive study at Fontainebleau, with the renowned teacher of Composition, Nadia Boulanger. He entered the U. S. Army (Signal Corps) in 1917 and arrangements were made for him to lead the band of the regiment planning to go over seas. Then the Armistice occurred. His citation reads: "Excellent effect on morale of troops." Before the war, Mr. Elliott attended the Law School at Columbia University for two years. The call to arms, and later of music was, however, too strong, and he did not complete his legal studies.

Mr. Elliott is now engaged upon a grand opera, "What Price Glory." The story of his famous song is of very graphic and lively interest.—Editor's Note.

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ALTHOUGH MY MUSICAL MOTHER had what was virtually a professional training, she did not try to persuade my father that music was the only profession for a man. Even the comparatively few years that have passed since my boyhood have marked a pronounced difference between the attitude of that day and this. Musicians then, in many cases, affected Windsor ties, long hair, and had their eye-glasses moored to them by silk ribbons. They were a class apart—Brahmins of the Brahmins—looking upon ordinary mortals as untouchables. The trouble was that the ordinary mortals looked upon them as 'untouchables,' queer folk, who did things differently and lived in a world by themselves. Of course, that was no 'life work' for a banker's son. My parents did, however, see to it that I had the best obtainable teacher in Man-

chester. He was Harry Whittemore, a pupil of Philipp and Matthay, and the accompanist of the Gogorzas and Emma Eames. My parents made sure, however, that I did get much other training besides musical in order to avoid the hazard of relying entirely on music. All that has changed

now, changed mightily, and music as a profession ranks in America with all other professions as a serious and important calling of great value in our modern social scheme.

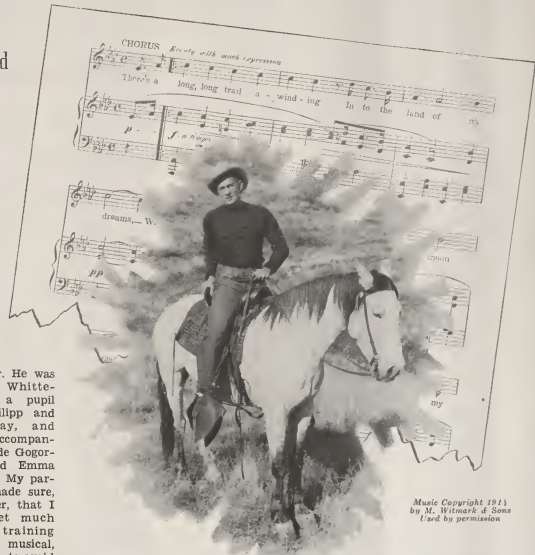
#### The Lure Prevails

"Music, nevertheless, has proven an irresistible siren for me and I cannot think of life without music. For a time I studied singing in New York and in America with all other professions the original *Fricka* in Wagner's "Nibelungen Trilogy."

"My 'majors' in college were English, letters and poetry, and my music has been inseparably joined to them. The author of the words of *Long, Long Trail*, Stoddard King, was born in Spokane, Washington. He was my chum at Yale and likewise an American to the extent of having among his ancestors a real sure 'nuf American Indian. He was two or three years older than I, and won everybody's respect by the fact that he was obliged to work his way through college. A most congenial companion, he was of the type known in service clubs as a 'grand guy.' We were both members of the fraternity Zeta Psi, and both

became interested in the dramatic work of the fraternity. I met him first in 1911, and we decided to put on John Gay's 'Beggars' Opera.' This was a real success.

"One morning I was in Connecticut Hall at college, reading Baron Segur's report of Napoleon's retreat from Moscow. I went to the piano and immediately improvised the chorus of *There's a Long, Long Trail*. One of my friends heard it and at once said, 'Write that down, Elliott, and you will make your name and fortune.' Zeta Psi was to hold a banquet in Boston in a week, and they had asked Stoddard King and me to provide a song. King came into the hall a few minutes later and I confided, 'I have a song with "sticky" harmony.' What is 'sticky' harmony? It was a twist of college slang for a tune to which a tenor part, usually starting a third above, could be added and so obvious that any tyro could sing it. College boys often improvise these additional parts and sometimes the results are very fine. This, however, does not apply to all barber shop chorals. Everyone has heard 'barber shop' emanations that sound like a bagpipe with cholera morbus. Nevertheless a tune with a 'fool proof'



Zo Elliott on his favorite mount

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tenor part is usually known as 'sticky harmony.'

### A Trick Reversed

"The melody appealed at once to King, and almost as quickly as I had composed the tune, he came out with the words. Usually, songs are written the other way around. That is, the words are customarily written first and the melody is then set to them. However, in the case of the famous operatic twins, Gilbert and Sullivan, Sullivan usually wrote the melodies first and Gilbert was often put to it to mortise in the words. Indeed, many of the ingenious verbal rhythms for which this famous English wit was justly given credit, may have been the compulsory result of hanging the right words on Sullivan's sprightly tunes.

"Stoddard King, like Gilbert, had the strange gift of translating tunes into words. Of course they affected him differently from the way they affected me. I pictured Napoleon at the other end of his tragic trail at Moscow. Stoddard saw the trail to home and romance, and the happy choice of this idea contributed a most important part to the success of the song.

"The next week, when we were scheduled to sing it at the Zeta Psi banquet in Boston, I had a very painful fall as I was ascending the steps of the stage. That irrepressible college gang, 'illumined' as they were, after the festivities, knew no mercy. They all shouted, 'That's fine, Elliott, do it again.' 'Gosh, I can't do it,' I said. 'Try to back the next time.' King and I were so confused, after the hubbub we had raised, that all we could do was to sing the chorus. Then we had a great surprise. The tune caught on at once, and the boys demanded it over and over. After that, of course, we knew that our fortune was made, and we set out to cash in upon it.

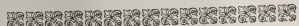
"During the next six months we submitted the song to practically every publisher in New York, and all of them turned it down, including the publisher who later sold hundreds of thousands of copies.

### Abroad We Go

"After I graduated from Yale I entered Trinity College, Cambridge. A few days after my arrival I went, with a newly acquired American chum, to a music shop to rent a piano for my lodgings. In trying the instruments, I played the song. The proprietor was a tune scout for a London publisher, and he sent for his chief to come to Cambridge to hear it. Imagine my thrill to have a publisher come all the way from London to see me. He was Mr. Claude Yearsley, representing West and Company, of which I never had heard. The song came out in December 1913. It almost died 'a bornin'! It was a puny and struggling infant until after the outbreak of the great war, when soldier boys came pouring into Europe from all the British dominions, and later from America. The song had a beautiful cover, showing the trail leading down a mountain valley, through pine trees. Some Canadian boys saw this picture and read the song. It set up these mystic emotions of homesickness that at once clutched them; and, before long, millions of men in khaki were singing it. They liked to hear that 'the nights were growing very lonely' and 'the days were very long' when they were three thousand miles from home, 'listening for her song.' The unknown was ahead. Would they ever see her again at the end of 'the long, long trail' leading to 'the land of our dreams'? Everywhere, splendid, brave courageous men were calling out

in song for the time when they might 'be going down the long, long trail with you.' Then at home wherever the English language was spoken, they likewise sang of the 'long, long trail' that would bring the boys back home.

"In the original song, which was published in England, the melody of the verse was in a minor key, and the British still know it in that way. The American publisher (Witmark & Sons) demanded a major verse, and Americans sing it



## FIFTY YEARS AGO THIS MONTH

ROBERT GOLDBECK, eminent pianist, composer, and teacher, contributed these thoughts on hand position at the piano, considered so many ideas prevalent in our day as to make his thoughts quite oracular:

"How far is a correct position of the hand indispensable in piano playing, and how far can it be deviated from? This important and ingenious question was recently asked by a lady of New York City! It is indispensable during the first studies, which may cover the period of a year or more, if pupil and teacher have made it their purpose to attain the very best possible results and desire to lay a solid foundation for rapid future progress! The hand may be gradually emancipated from rigid observance of strict discipline in this respect as soon as the fingers have acquired perfect freedom of action, and are no longer in danger, under any circumstances, of giving way to a faulty influence of the wrist, which consists of an ugly jerk, or while moving sideways ('around the expression'), of a jog-trot, common to nearly all beginners.

"This emancipation from a strictly correct position comprises:

1. The raising of the hand, as little or as high as may be warranted by such more or less forcible accents as may be required.
2. An elastic attack of the whole hand instead of the finger (or fingers) alone.
3. A more or less considerable lowering or raising of the wrist as convenience may suggest.
4. A flattening of the fingers, principally upon the black keys.
5. A rolling motion of the wrist from left to right, and right to left, to facilitate the execution of certain difficulties.

"Thalberg has said, 'the finished artist must be able to assume any position of hand or finger that may be productive of artistic results, but it must be done, and it may be taken as a guiding principle that the 'grace' consists in not departing more than is necessary from the primary strictly correct five-finger position. Grace of playing excludes, upon the same principle, all unnecessary moving about of body, head, hands, and arms, as such movements may easily become ridiculous and amuse the spectator at the expense of the artist and his art."



only in that form. The total sale of the song in all of its editions in all countries is estimated at five million, and the total receipts have been near three million dollars.

### A Britisher Turns Yankee

"The publication was not without its comic incidents. I repeatedly asked Mr. Claude Yearsley to introduce me to Mr. West, the head of West and Company, and was always informed that unfortunately he could not be seen. Then

one day Mr. Yearsley confided that I could never see Mr. West as there never had been a Mr. West. Like Sally Gamp's 'Mrs. Harris,' he just didn't exist. It appears that Mr. Yearsley desired to found a publishing firm; but evidently he was a victim of the British tradition against having one's proud family name muddled up in trade. One night on reaching his offices he found that he did not have the right change to pay the tax driver and he asked the man to wait until he went upstairs for money. 'By the way, what is your name,' asked Mr. Yearsley. 'My name is West,' replied the driver. 'That is just the name I want,' thought Mr. Yearsley, and that is how the firm of West and Company came into existence. Ultimately, when the company flourished I was to see the famous name of 'West and Company' emblazoned in electric lights at Cambridge Circus in London.

"Long after the war, while residing in France, I was invited to the unveiling of the giant war memorial at Mount Faucon. General Pershing was there, and also Ambassador Bullitt my former classmate at Yale, along with Marshal Petain, General Harbord, Josephus Daniels, and many foremost French statesmen. That night, returning on the train from the imposing ceremonies, I heard the sounds of *There's a Long, Long Trail* coming from a compartment filled with a group of young American students who beckoned for me to come in. I surprised them by admitting, 'I wrote that song.' One of the boys was from Georgia, one from Arizona, another from Ohio, and another from Massachusetts, all typical young Americans representing a new generation, but for all the world like the same lads who once fought in khaki over every inch of that same ground. The locomotive gave one of those funny little penetrating whistles which mark mental trains. I said, 'We are now approaching Chateau-Thierry.' 'Gosh,' said the boy from Georgia, 'I didn't know we were near Chateau-Thierry. My father was wounded there.' 'Yes,' I replied, 'and over in that direction is Hill 204, and then comes Belleau Woods. They all looked out awesomely into the 'dephiles blackness of the night. Finally the boy from Georgia said, 'Gee, seems like I can hear those fellows sleeping out there singing. *There's a long, long trail—right now!*' Who knows? Perhaps they are."

## Amusing Musical Episodes

By Paul Vandervoort 2nd

THE ONE WHO FALLS ASLEEP through inappreciation of the works of the masters will relish the anecdote of Brahms and Liszt. When Brahms was introduced to Liszt, at the latter's home, seeking to honor his guest, Liszt played one of Brahms' compositions. He then began one of his own symphonies. On glancing at Brahms, after an especially impressive passage, was surprised and chagrined to see him fast asleep.

Less fortunate than Brahms, who was able to sleep while Liszt played, were the audience of Nero, who compelled his listeners to hear him singing by having soldiers guard the exits that no one might leave. Even this system was not perfect, however, as an ancient chronicler relates that many persons jumped out of the windows and others pretended to be dead in order to be taken out.

# Discovering the Riches in Old Music

By

Wanda Landowska

World's Greatest Harpsichordist

A Conference Secured Expressly for THE ETUDE Music Magazine

By DAVID EWEN

### Of Limited Demands

The name of Wanda Landowska requires little introduction to the music lovers of the world. For more than thirty years she has been credited by musicians and critics as being the world's greatest harpsichordist, as well as one of the outstanding women pianists of our time. Through her valuable researches into the music of the past, through her concerts, lectures, teachings and writings, she has been spreading the gospel of old music throughout the world, and has succeeded in restoring to fame and recognition more than one forgotten master. Since 1925 she has conducted festivals of old music at her own theater, adjacent to her home, in Saint-Leu-La-Forêt—concerts which, each summer, have drawn music lovers from every part of Europe and America to this small town near Paris.—Editor's Note.

SINCE THE BEGINNING of my campaign in favor of old music I have always earnestly striven—through my concert work, writings, teachings and lectures—to direct illumination on one significant fact: That the music, so often called 'Old,' is vital and living, and frequently more modern than modern music itself. This is a point I would now like to emphasize to music students who continually traverse the three familiar territory of Haydn, Bach, Beethoven, Brahms, and so on, but who leave unexplored the equally wonderful world of 17th and 18th century music. Long years of battle were necessary before I could overcome the profound and deeply rooted prejudices against old music, which for so long a time have existed. People considered it desiccated, naive, incapable of moving the emotions. The same prejudice existed against old musical instruments. They were antiquated, their resources painfully restricted. For thirty years I have spread the gospel of old music, to musical audiences in the concert halls throughout the world. My battle was to overcome these prejudices of the musical world against old music. And it is a battle which I, and others like me, have won—but only partially. The passionate interest which today one brings to old music and to its interpretation is an eloquent proof of the transformation which has taken place in the tastes of concert audiences and professional musicians.

FEBRUARY, 1940

derful experiences which other great music cannot supply.

"For the adventurous music student who would like to explore the old world, I would suggest the work of several composers whose works are not difficult to study, but who offer the student an altogether satisfactory initiation into the splendors of the past.

### In Resourceful England

"There is John Dowland, incomparable lutenist and most inspired of the English composers of the sixteenth century. Dowland's prolonged sojourn in foreign countries put him into direct contact with Italian and French masters, a relationship which fertilized his own genius in magnificent fashion. His learned music, conceived with a perfect knowledge of vocal and instrumental art, strikes one, above all else, by the intensity of its expression and its dramatic power. Of John Dowland's music I would strongly recommend the *Passionate Parane Lacrimae*, in which he often achieves a sublime note. Death, tears, the shades are subjects often treated by all composers, great and small, of the 16th and 17th centuries; but none treated these themes more tenderly, or with greater intensity of feeling, than did Dowland.

William Byrd and John Bull are two other English masters waiting for discovery by the music student. The pieces of William Byrd and John Bull form the bulk of the famous 'Fitwilliam Collection.' A difference of twenty years separates these two composers. Byrd being the older of the two. However, both of these British masters drew their inspiration from the same sources of popular music. The powers of augmentation and diminution are as familiar to the one as to the other. Both are intoxicated with perpetual movement, with a harsh and robust rhythm. Notice, for example, those clusters of semiquavers which, with Byrd and Bull, roll, overflow and spread out the exuberance of life over the measure bars.

And yet, despite this superficial similarity in



Wanda Landowska at the Harpsichord



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## In the Record Grooves

By  
*Peter Hugh Reed*

IN TIMES LIKE THESE it is a heartening sign of the universality of music to hear the works of such great German masters as Brahms and Wagner, Bach and Mozart. A most welcome recording, in German, is the first of the new series of the third act of "Die Meistersinger" (sets M-537-8) of all the Wagnerian master-grammas. "Die Meistersinger" has been the most neglected by the recording companies; yet it is the foremost work of its kind in all music. It is the greatest score, for in it he achieved a combination of an unmatched beauty with entirely healthy exuberance and true comic spirit. Profound philosophy and wisdom are blended with biting satire. The third act of "Die Meistersinger" is in itself an opera. Here the central figure, the benevolent *Hans Sachs*, typifies the people. He is one of Wagner's most noble and lovable characters. It is a pleasure in recording of this act that should emanate from Germany. The whole is entirely German. But the spirit is not that of present day Germany, and one is reminded as one listens to *Sachs*' "Wahn, Wahn, überall Wahn (Craze, craze, everywhere craze)", how all too true is the words of the *Meistersinger* that he should sing these words. They never rang more truly than they do today. *Sachs* was protesting much the same sort of rule as present Germany is experiencing. "One of the pleasant reliefs in life is to witness the rise and fall of a tyrant. I have so far not heard anybody denounce the 'banning' of German music, old or new."

### A Well-Balanced Cast

The performance is a fine one, and the recording is excellently contrived, with a perfect balance between the voices and the full toned orchestra. One has but to turn to the famous *Quintet* to discover the truth of this; for the first time on records all five voices can be distinguished, and heard to advantage. The well chosen cast includes Hans Hermann Nissen, the Danish baritone, a warm-hearted and mellow Sasse; Torsten Loch, a satisfactory *Walther*; Margarete Tschernomacher, a gracious *Eva*; and Eugen Fuchs and Martin Schenk, the gifted singers as *Beckmesser* and *Davida*. The excellent orchestra is that of the Saxon State, and the chorus is from the Saxon State Opera. Karl Böhm is the competent conductor. For all Wagnerites, this recording cannot help but be a "must have."

Among recent symphonic recordings the performance of Mozart's "Symphony in C major" ("Linz"), K. 425 (Columbia set M-387), by Sir Thomas Beecham and the London Philharmonic Orchestra, deserves to be owned by all Mozartians. The strength and beauty of this work, which has

long been unjustly neglected, is unforgettably attested by the English conductor. Then there is Haydn's "Symphony No. 104, in D major" ("London"), played by Edwin Fischer and his Chamber Orchestra (Victor set M-617), a rewarding work which has been needed in a modern recording. And last, but not least, is recommended Bruno Walter's searching and moving playing of Corelli's cherishable "Christmas Concerto" (a seventeenth-century *concerto grosso*) (Victor set M-600).



Walther singing the "Prize Song" in  
"Die Meistersinger"

Richard Strauss' musical autobiography, "Ein Heldenleben," receives a sympathetic and telling interpretation from Eugene Ormandy (Victor set M-610). The superb virtuosity and tonal splendor of the Philadelphia Orchestra are notably reproduced by Victor's recording. Other symphonic recordings include the "Rediscovered Music" of Johann Strauss and Ravel's *Ma Mere l'oye* (Columbia sets M-389 and X-151) both played by

## RECORDS

Howard Barlow and the Columbia Broadcasting Symphony Orchestra. Barlow has long shown a predilection for the music of Johann Strauss (the radio), so it is fitting that he should have been the one to record some of the composer's early music, recently rediscovered as the result of a purchase by the Library of Congress of a European collection. Despite the sophistication of Ravel's scoring, his "Mother Goose Suite" retains the essential naïveté of its program. Barlow's lucid and tonally bright performance realizes the spirit of the work.

### Ensemble Contributions

Among recent chamber releases three contemporary composers are given salient honors. Hindemith is represented by his "Kleine Kammermusik" (Columbia set X-149), played by the Angeles Wind Quintet, and by his "Sonata No. 1 for Viola" (1934), played by the composer and M. S. Solomon (Victor set M-572); Walter Piston, by his "String Quartet No. 1," played by the Dartington String Quartet (Columbia set M-388); and Arnold Bax, by his "Sonata for Viola," played by William Primrose and Harriet Cohen, and his *Nonet*, played by the Griller String Quartet, augmented for the occasion (Columbia set M-586). Hindemith's "Lullaby for Viola and Music," written in 1922, is a strange, moving work, reflecting the spiritual unrest and satirical outlook after the World War. It is splendidly performed. Less convincing is the composer's latest "Sonata for Viola," in which the same trend is opposed by modern performance of the violin and viola sonata. We are, of course, not a professor of music.

place to coöperation, which is a small illusion of the process working towards a mutual understanding in all the departments of life. The term is set, and each performer must meet its requirements, not only by reading the notes correctly, but also by listening to the whole work. Is one the theme? The others must accompany their tone quality, and bide their turn to speak.

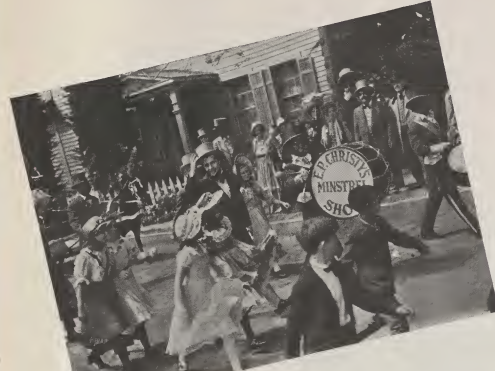
Wrong notes are not tolerated, some may be  
hitted in the first reading; but whatever  
happens, the beat, the rhythm, must not be  
broken, else all four players will come to a  
forced stop after an ineffectual scramble to find  
each other. Unless the music has the cues a  
and so on, it often is necessary to <sup>re-elaborate</sup> elaborate  
measure by measure to find a <sup>quite</sup> unaccompanied  
part. A strong accent on the <sup>effective</sup> work. From  
these help to carry all the moods of great ex-  
citement becomes familiar <sup>the</sup> extraordinary in-  
tensifying. <sup>the</sup> composer's mind and  
repeatedly the listener. The three work  
are splendidly performed and recorded

## Beethoven and Mozart

Up to his twenty-ninth year, Beethoven wrote a number of works in which he experimented with wind instrument combinations. Among these were included his famous "Septet" for strings, clarinet, bassoon and horn, and the practically unknown "Variations on a Theme of Mozart," for two oboes and horn. A more "recording of the 'Septet' has been long needed; so the 'Septet' was revived by the British Broadcasting Corporation Instrumental Septet, is a welcome release. During Beethoven's lifetime his "Septet" is said to have found "more appreciation and favor than any of his other works." The "Variations" are a happy period of his life, the music one of cheerful elation and carefree-ness. The "Variations" are a happy period of his life, the music one of cheerful elation and carefree-ness. The "Variations" are a happy period of his life, the music one of cheerful elation and carefree-ness.

# Fine Scores for New Musical Pictures

By  
*Donald Martin*



A scene from  
"Swanee  
River," starring  
Don Ameche,  
Andrea Leeds  
and Al Jolson

tion, "Swanee River" includes the song from which the picture derives its title, as well as *Old Black Joe*, *Jennie With the Light Brown Hair*, *My Old Kentucky Home*, and *Oh, Susanna* (which, besides having been one of the favorite songs of the great California gold rush of '49, has since been translated into Italian, Greek, German, Russian, Spanish, Latin, and Chinese). The singing in the film is done by Jolson, Ameeche, and the Hall-Johnson choir, the outstanding Negro musical chorus of the country.

### A Distinctive Cast

"Swanee River" is the seventeenth picture Don Ameche has made, and he has had to acquire a certain amount of novel expertise for it. Since Foster was a master whistler, a superb violinist, and a veteran of soft-shoe and buck-and-wing routine, Ameche has had to add these technics to his mas-

This adherence to strict reality was prompted by several factors. First, though all but ignored by his contemporaries, Foster ranks today among those who have contributed most impressively to America's native music. Second, his life was compounded of the very elements of drama, romance, struggle, and tragedy which are needed for the building of a strong picture. Don Ameche portrays Foster, Andrea Leeds plays the feminine lead, while the third major member of the cast is Allyn King, of stage, screen, and radio fame. King, who assumed the role of "Christy," the minstrel king of Foster's day and one of the first to introduce the American minstrel show into Europe. Many of Foster's songs were originally sold for as little as ten dollars. These songs form the musical setting for this superproduction.

## MUSICAL FILMS

FEBRUARY, 1940



Walt Disney's New Full Length Animated Picture "Pinocchio"

filming of all sequences dealing with the minstrels. The initial sequences of the picture were filmed some twenty miles out of Sacramento, the Sacramento River doubling for the Ohio.

A human portrait of Foster, accurately documented both as to fact and music, should do much toward strengthening the position of the great American composer, and American music in general.

After a pre-release in New York and Hollywood, Walt Disney's long-awaited "Pinocchio" (Walt Disney Productions, through RKO) is to reach the big screen in a big way. The new Disney production is a second full length color cartoon, the logical successor to "Snow White." The music has been especially composed by the music department, and the picture is a masterpiece of the new nature of the picture but also furthers the action. For the sequence in which the music boxes of Geppetto, the kindly old woodworker, tinkle out their air of good times, special toys have been devised, consisting of a tiny trombone, clarinet, xylophone, and small bells, all of which, though miniature in size, give forth true and real tones. The story keeps closely to the original story, and the music is a masterpiece of melody. Cricket, though, has been christened Jiminy Cricket; and Jiminy, who personifies Pinocchio's conscience, is the real "hero" of the film. He has a voice of his own, and is a character of his own. A hundred artists are kept busy in the Disney studios, and over twelve hundred were employed in this production, which has been in preparation for over a year. The picture is a masterpiece of catchiness that brought (Continued on Page 83)

tery of voice and piano. Felix Bressart, who plays the kindly music teacher and friend in the picture, is one of Europe's most distinguished character actors. He came here a little while ago, and is celebrating the first anniversary of his arrival by applying for his first citizenship papers. In "Swanee River" Al Jolson returns to his own beginnings. In 1904, when he was first asserting himself in the entertainment world, one of his earliest jobs was with Lew Dockstader's minstrels. Jolson's own experience with Dockstader has proved invaluable in his education of Christy, the pompous minstrel king, and he was consulted as an expert before the



# The Etude Music Lover's Bookshelf

## THE AMAZING RUBINSTEINS

The span of life of Anton Gregorovich Rubinstein was embraced in the years 1829 to 1894; that of his gifted brother, Nikolai, from 1835 to 1881. During their lives, their activities were so momentous that the world of music was actively influenced by them in many different fields. Somehow the writer feels that, despite the great publicity that accompanied Anton, "the roaring lion of the keyboard," posterity has not been as kind to him as it might have been. The great fame of his playing is preserved only in memories, since in his heyday there were no means of recording electrically his masterly performances. Anton had a vein of melody which many of his critics insisted was far more Teutonic than Slavic.

His mother, Kaleria (Glara), who was born in Germany, gave him his first lessons as a child, and his diet was Czerny, Clementi, Hummel, Herz, Diabelli, Moscheles, and Kalkbrenner. She also doubtless sang German folksongs to him. Some of the piano pieces representing in part the influence of this style are the *Melody in F*; the *Romance in E-flat*; and *Kamennol-Ostrov*. The five piano concertos, in E, D, G, F, and D-flat, are heard, now and then; as are his lovely songs, *Da bist wie eine Blume* and *Der Asra*. But there is much in the Rubinstein repertoire which we wish might be introduced to the public ear and heard more frequently. His numbered works run up as high as Opus 121, and there are a large number of compositions without opus classification. John Philip Sousa, when asked what popular music really is, answered, "The music that is played the most." We feel that in the Rubinstein literature there are a great many works which would gain wide currency if they could be more frequently heard and appreciated. Therefore, the writer hails with great interest and pleasure the book, "Free Artist," by Catherine Drinker Bowen, who has given us a really excellent picture of the Rubinstein brothers, the fiery Anton and the more pedagogical Nikolai.

Mrs. Bowen is a member of the brilliant Drinker family of Philadelphia, which has made many valuable contributions to music. After an elaborate musical training, she devoted her attention to writing; and the reading public soon discovered that she possesses a very individual and captivating style. Her earlier book, "Beloved Friend," devoted to the life of Tschalkowsky, was received with pronounced favor.

In her Rubinstein volume, she has uncovered an unusual amount of interesting material of an artistic character and also much that is of a decided popular appeal. There are few pictures in musical literature more vivid or dramatic than that with which Mrs. Bowen opens the book, describing the baptism of sixty members of the Rubinstein family in a little chapel in Southern Russia, in order that, with the name and passport certifying that they were of the Christian faith, they might escape the cruel persecutions which beset the Jews at every step. By similar ceremonies, thousands of Jews were baptized that because they had any respect for Christianity, but because of expediency. Among the sixty Rubinstein baptisms was little Anton, a baby in his mother's arms.

The tempestuous nature of the great virtuoso made his life an Odyssey. In the long journey, he was fated by the great men and famous rulers of his time, astonished by the excellence of the Thomas Orchestra. He wrote to Mr. William Steinway, who brought him to America, "I have found in America something I least expected to find. While I knew that first class American



NIKOLAI AND ANTON RUBINSTEIN

stand unexcelled by any in the world, I had no idea that such a country had an orchestra like Theodore Thomas'. Never in my life, although I have given concerts in St. Petersburg, Vienna, Berlin, Paris, London, and other great centers, have I found an orchestra that was as perfect as the organization Theodore Thomas has created and built up. When he accompanies me with his orchestra, it is as though he could divine my thoughts, and then as though his orchestra could divine his. It is as perfect as the work of some gifted pianist accompanying a singer with whom



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

he has often rehearsed. I know of but one orchestra that can compare with that of Theodore Thomas, and that is the orchestra of the Royal Academy of Paris, which was established by the first Napoleon in the year 1808, into which only artists, when young, are admitted; and they may have any number of rehearsals until they arrive at absolute perfection."

It is interesting for musicians of this generation to know that the splendid orchestral traditions of America, which are reflected in our great orchestras of today, reach back nearly seventy years. Rubinstein made sixty thousand dollars in America, but offers of even larger sums failed to induce him to venture another American tour, the first of which he described as a nightmare.

Nikolai Rubinstein was really a pianist of tremendous talent and ability, but was overshadowed by the extraordinary platform personality of his more famous brother. In establishing the Conservatory at Moscow, he made a very notable contribution to musical history. On the faculty, he had no less than Peter Hlych Tchaikovsky. Nikolai was a much finer conductor than Anton. The chapters devoted to his rare accomplishments are very informative. Without the dynamic emotion of his brother, he did have much splendidly directed energy.

"Free Artist" is a very attractive and valuable addition to the home musical library.

By Catherine Drinker Bowen

Pages: 412

Price: \$3.00

Publishers: Random House

## CONTEMPORARY MUSICAL ART

Just what is being done in music throughout the world is a subject which must be of deep interest and importance to all live music workers. In the greatly enlarged edition of "Music of Our Day," by Lazare Saminsky, we have a comprehensive discussion of present day musical activities to which he has brought his fine technique and analytical sense. Somehow, in recent years, many people seem to have and possess a copy of those masters of adjectives, Roget or Hart-ramp, can, if so inspired, write a worthy book about music and musicians. The world would pay no attention to a (Continued on Page 122)

## BOOKS

# Radio in the Musical World

Current Music "Over the Air"

Edited by

Alfred Lindsay Morgan

Assisted by

HELEN THOMAS

THE BRILLIANT START that Toscanini gave to the NBC broadcasts on the Saturday night series has found very worthy successors in Désiré Defauw, one of Belgium's finest conductors, and Bernardino Molinari, already known to NBC audiences through previous broadcasts.

Mr. Molinari ends his series of four concerts on February 10 when Bruno Walter takes over the baton for four weeks until March 9. It is expected that Maestro Toscanini will return on March 16 for the remainder of his sixteen week engagement. Incidentally, the final concert in Toscanini's Beethoven Festival, which ended on December 2, was a financial success for the New York Junior League, which sponsored the concert for its welfare fund. The entire seating capacity of Carnegie Hall had been sold well in advance, and standing room tickets went on sale five days prior to the concert.

## Encouraging the American Composer

Modern composers, and modern American composers in particular, are given increasing opportunities to have their works played on radio programs. Fabien Sevitzky, who last year conducted the Indianapolis Symphony Orchestra in a number of new American works, during a broadcast series on CBS, has returned with the orchestra this year for a second season of Wednesday concerts. In the first program he included two by native musicians, "California" by the Bostonian, Frederick S. Converse, and "Fanfare" by Arcady Dubensky, a naturalized American.

CBS is doing apparently all it can to encourage modern American composers. The opportunity it offers to contemporary composers, on the Tuesday series of "The American School of the Air," already has become an established precedent. Again it has done some commissioning, when it asked Henry Brant, young American composer, to write an orchestral work based on folk material concerning sea going and ship life in America. The result was "A Fisherman's Overture," which was given its first performance by Columbia's Concert Orchestra late last fall. It is a five-part rondo in classical form employing three sailor themes. *The Boston Come-All-Ye, The Greenland Whale Fishery*, and a Newfoundland fisherman's tune, *Squid-Jiggin' Ground*.

It is, however, not only the contemporary composer who will benefit from the stimulus of these programs but also the listeners who may well feel the happy occasion that acquaints Americans more, thoroughly with America.

A modernist who is gaining more and more

recognition is Ernest Lubin, whose "Suite in the Olden Style" was played by Alfred Wallenstein on WOR's Mutual chain, November 4th. This Suite, which won the Bears Prize at Columbia

introduced by Joseph Honti over NBC, Lubin is a young American composer, claiming only twenty-five years, and is destined, according to many authorities, to take his place among our truly great composers.

During the first series of the Toscanini broadcast, NBC inaugurated an extension of its unseen audience by taking the series to our Mexican neighbors through the addition of key stations throughout Mexico, including XEW, the most powerful Mexican owned broadcasting station. In this way the entire North American continent has been linked by a gigantic radio network for this series.

The first performance in America of Ernest Zeisl's "Little Symphony," an excursion into musical surrealism, inspired by the paintings of a fourteen year old Austrian mystic, was featured on the "Radio City Music Hall of the Air," broadcast Sunday, December 3 over NBC's Blue network. The work, conducted by Erno Rapé, and which introduced Erich Zeisl to Music Hall audiences, is in four movements, each based on a painting by Roswitha Bitterlich. The first movement, called *Mad*, is in the manner of a weird, orgiastic dance. Next is a ghostly movement entitled *Poor Souls*. The third movement describes the hysterical grief of a woman at a wake; while the finale, in the form of a

FABIEN SEVITZKY  
Conductor of the Indianapolis Symphony Orchestra



theme and variations, is programmed *The Expulsion of the Saints*. Mr. Zeisl, a newcomer to the United States, has a considerable reputation in his native Vienna. In 1934 his *Requiem* won a state prize from the Austrian government.

On the same program Mr. Rapé conducted the *Cordas Rhapsody* by Eugen Zador. Mr. Zador, also of comparatively new fame here in the United States, comes from Hungary where he is much better known. A student of Max Reger, he later became President of the Vienna Conservatory of Music, a post which he held for sixteen years. He is best known to radio audiences for his opera "Columbus," which had its premiere on the Music Hall broadcast of October 8.

Paderewski's piano tuner, Eldon G. Joubert, was recently a contestant in the quiz, "80 You Think You Know Music," on Ted Cott's Music Quiz program over the CBS networks. Mr. Joubert, concert tuner for Steinway & Sons, has been Mr. Paderewski's personal tuner for twenty-five years, accompanying him on all his tours. You never can tell who will be heard over this popular broadcast. Ted Cott springs as many surprises in personalities as he does in questions.

## Barlow in Baltimore

Announcement has come that the recent appointment of Howard Barlow, conductor of the Columbia Broadcasting Symphony Orchestra, to the post of director of the Baltimore Symphony Orchestra has made a pronounced impression in the Maryland city. Frederick R. Huber, municipal director of music at Baltimore, who welcomed the conductor, said of him, "I feel it is most fortunate that I have been able to secure for Baltimore such a distinguished conductor as Mr. Barlow; and I know that the orchestra will gain immeasurably in its musical standard and in national prestige, under his leadership."

Mr. Barlow, born in Plain City, Ohio, spent his youth in the West and attended the University of Colorado and Reed College in Portland, Oregon. He later came to New York to study at Columbia University, where he earned a scholarship. During the World War he served on the Postscript Commission and as a private. After the Armistice he had his orchestral debut, by conducting at the MacDowell Festival at Peterborough, New Hampshire. In 1923 he formed the American National Orchestra, a group of seventy-five musicians, all American born and American trained. Later on, he directed and arranged the music of such New York theatrical productions as "The Great Waltz" and "Grand Street Follies." Mr. Barlow then became associated with CBS where he nurtured a group of twenty-two musicians into the present Columbia Broadcasting Symphony. In the dozen intervening years, he has directed such prominent series as "Philo Radio Hour," "Symphonic

## RADIO



## Music in the Home

Hour," "Understanding Music," "Melody Masterpieces," "Everybody's Music," "The March of Time," and others.

HELEN THOMAS.

## Coming Radio Activities

**M**USIC LOVERS scarcely need to be told to listen to the Sunday afternoon broadcasts of the New York Philharmonic-Symphony Orchestra. They are "tops" with all symphony fans. Not all listeners, however, may be familiar with the Young People's Concerts of the orchestra. Although "Uncle" Ernest Schelling, as the kiddies called the eminent composer, conductor, pianist, is no longer at the helm of the orchestra, since he passed away early in December, but the concerts are still carried on, and, as under the direction of Mr. Schelling, they are planned to present a program that engages the attention not only of the youthful listeners but also of their parents. Owing to the tremendous popularity of these programs, it was found necessary to extend the series. Besides the rest of the regular series, scheduled for Saturday mornings, February 17, March 2 and April 13, listeners can tune in on Monday afternoon, February 19 (CBS, 3:45 to 4:45 PM, EST), for the last concert of the extra series. In the Saturday series, the subject of "Form" in music is dealt with, while in the Monday afternoon concert the instruments of the orchestra receive attention.

"Papa" Damrosch, as the young folks call the eminent Doctor, is going strong in his twelfth season on the air. Four programs of his popular Music Appreciation Hour are scheduled for February (Fridays 2 to 3 PM, EST, NBC-Blue Network). These programs will feature the following music: February 2—The Classic Suite (Bach), first half of program, and a Beethoven Program, second half; February 9—Excerpts from Wagner, Tchaikovsky and Brahms (illustrating horns and trumpets), first half of program, and Joy and Sorrow in Music (Mendelssohn, Schumann, Beethoven, Bizet), second half; February 16—The Modern Suite (Satie-Saunders), first half of program, and Schubert Works, second half; February 23—Excerpts from Wagner, Chabrier, Dvorák and Luther (illustrating trombones and tubas), first half of program, and Music Music (Schubert, Brahms, Raff, Rimsky-Korsakoff, Mozart), second half.

## Treading the By Paths

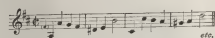
Readers of *THE ETUDE* will be interested in a new recital series featuring the less familiar piano literature. Vera Brodsky, a widely known concert and radio pianist, is presenting a weekly program over the Columbia network (Saturdays 3:35 to 4:00 PM, EST), in which it is her avowed intention to avoid the beaten path of conventional composers, eras and styles. "My series of programs will put a strong emphasis on American music," says the artist, "and upon contemporary compositions of all countries. I plan to play lesser known music by familiar composers; ancient and modern music by Russian and Spanish composers; and some of the highly interesting works of the contemporary Hungarian school represented by Béla Bartók, Zoltán Kodály, Ernst von Dohnányi, and others." Young pianists looking for some new and unusual material will find Miss Brodsky's programs of valuable assistance.

The Gulf Screen Guild Theater (CBS, Sundays from 7:30 to 8 PM, EST) (Continued on Page 13)

## New Musical Pictures

(Continued from Page 85)

such rousing success to the "Snow White" melodies. Watch out for *An Actor's Life for Me*, Give a Little Whistle, *Three Cheers for Anything*, and, notably, *When You Wish Upon A Star*, the theme of which is:



(By Permission of Walt Disney Productions)

The Disney studios are now at work upon a third full length cartoon, temporarily known as "Fantasia." It may or may not reach the screen before the end of 1940. The film has a story, Leopold Stokowski went to Hollywood recently, to work on a short Disney cartoon to be based on Dukas' *The Sorcerer's Apprentice*. When the picture was finished, it was found to be entirely too



**MILLIONS HEAR MAXINE ON THE AIR**  
Maxine's lovely contralto voice is heard weekly in solo "On the Air" with Phil Spelley and His All Girl Orchestra.

good for a short film, and was not released. Instead, it is being held over for elaboration into a full length picture, which will be less a plot story than an illustrated concert. Deems Taylor is to be musical narrator, the music is to be chosen from the regular symphonic repertoire, and all selections are to be played by Mr. Stokowski and the Philadelphia Orchestra.

How is a picture scored? How are the efforts of composers, copyists, arrangers, librarians, conductors, and musicians, all fitted to the elaborate mechanisms which permit movie patrons to see and hear at the same time? Warner Brothers furnishes interesting data on their recording.

## Making the Music Fit

Scoring is begun as soon as the film editor has made the first rough cut of the film. This rough version may be subsequently altered, but it is the first working start, and with it begins the musical life of the film. The rough cut is shown, in the projection room, to the musical director and his staff. They are equipped with stop watches, and the musical director (in the case of Warner Brothers, he is Leo Forbstein) sits at a

special desk, equipped with telephones. As the scenes of the sequences are reeled through, they are accurately clocked. The exact duration of each is calculated in seconds; the mood of each is classified in terms of musical values. This preliminary running through of the scenes is repeated many times, to establish the nature of the music required. When each scene has been thoroughly analysed in terms of its duration, mood, and tempo, the composer is assigned the task of creating the one score that will fit the requirements. Although familiar music may be occasionally requisitioned from the library (as was notably the case with the Mendelssohn music used for "Midsummer Night's Dream"), the current practice is to fit each film with an individual score of its own. Thus, a composer may be asked to produce exactly five seconds of "horn" music, seven hundred thirty "frames" of romance, a general theme chord to carry through fifteen reels.

Next the copyists set to work, then the arrangers orchestrate it according to the needs of the orchestra, finally the men begin rehearsal. And this "final" step in the preparation, marks the beginning of actual recording.

Again the picture is reeled through, but only the musical director sees it. The orchestral musicians, grouped around the director, watch their notes, the baton, and nothing else. In an elevated glass in both, the "mixer" sits at the control board, regulating sound waves as if on a broadcasting. Sound technicians stand by the darkened, but for the lights on the musicians' desks and the spotlight on the musical director. The picture is begun. The director raps his baton, the men begin to play, for the recording. If the least thing goes wrong, the director calls, "Cut!" The orchestra stops, receives corrective advice, begins again. Over and over again.

The music is recorded on sound film by means of a photo-electric cell, and carried over wire as in a telephone system. The sound waves vary the light intensity and consistency of the illuminated photo-electric cell, which may be compared to a radio tube. When lit, the photo-electric cell casts a beam upon the sound film, and this beam varies according to the activity of the cell. The sound waves are thus photographed on the sensitized film which, when developed, shows lines of varying widths. The developed film is run through a sound projection machine which plays, or rather reproduces, the recorded sound. A strip of sound track is photographically printed on the blank edge of the movie film, so that sound and picture may be run off on the same projection machine.

The score which Erich Wolfgang Korngold wrote for Warner Brothers' "Anthony Adverse" was transferred to twelve thousand nine hundred and five feet of film. In straight musical pictures, where the music is part of the play rather than a background setting for mood, the composer and the scenarist work in closer association, building up action climaxes for the songs of the star performer. Dance numbers are also specially fitted in, and the studios report that these pieces are especially difficult because of the high speed that must prevail throughout them. Hollywood spends tens of thousands of dollars annually on music (much of which the casual moviegoer may hardly notice, especially if it is used as introduction or finale music, which is played during the showing of cast lists, credit lines, and so on, and has no part in the picture itself); and if the evidence of outlying equipment, and melodic care means anything at all, music has come to occupy a throne of its own in the talkie "musical" world.

**T**HE BEST PROSPECTS for next week's lessons are the students who take lessons this week. Where there is a large percentage of pupil turnover in a class, something is wrong with the teacher's tactics.

Among the teachers of my acquaintance, there is one who has averaged over a hundred new pupils each year, for over a quarter of a century. He has been conspicuously successful in interesting children and their parents in beginning music study, yet he admits that time has his teaching schedule been crowded, nor has his work provided a comfortable income. It requires no mathematical genius to see that, after but a very few lessons, the average pupil of this teacher must either change teachers or give up his music study altogether. Probably the majority stop studying, convinced either that there is nothing in music or that it is not for them. In other words, the teacher has shown himself a salesman of ability in making his initial sales, but has failed to secure a reasonable percentage of repeat orders.

In this and other less extreme cases, where the best pupil material is needlessly wasted, everyone loses. The teacher loses because he must spend a disproportionate amount of time and energy in finding an endless succession of fresh prospects and in selling the idea of music study to them. The pupils and their families lose, because time, money and—most precious of all—enthusiasm have been wasted. The cause of music and the teaching profession lose, because many students, once disappointed in their efforts to make music, will never attempt to do so again.

## Astonishing Student Mortality

A survey of a few years ago indicated that only about forty per cent of American children who begin piano study continue to take lessons for as much as a year; and only about ten per cent finish three years of study. As these are composite figures, the showing of many teachers must be rather worse—as many are undoubtedly far better than this average.

Is such a loss time and necessary? Why does it occur, and what remedies can be found? Surely any business or profession, which loses so large a part of its clientele each year, is struggling under a heavy handicap. It is a tribute to the vitality of music that it goes forward despite such losses; but it certainly is no tribute to the business methods of a great many teachers.

Unfortunately, wherever our private teachers are trained, attention is concentrated on the artistic and technical aspects of music to such an extent that training for teaching, or the more practical phase of securing pupils, as distinct from performance, is neglected. One result of this emphasis is that many teachers never realize the necessity of "selling" their teaching in much the same way that their less artistic brethren of trade and the professions must market their goods and services.

Let us examine a few common business principles and practices, to see how they might be applied to the marketing of musical instruction. Obviously, the parallels between music teaching and other lines of endeavor are not too far removed, even such an examination as this be more

than suggestive; but it may serve to provide a fresh viewpoint and to reveal some shortcomings in common practice.

## Giving a Just Return

1. *The successful merchant offers an honest article at a fair price.* To do this, he must first of all know his goods thoroughly, not only in selling commodities. He must be able to help his customers choose what best fits their needs, and to justify that choice. He must leave the final

# How to Get and to Hold Pupils

decision to the purchaser—sometimes a difficult thing to do when it seems that an unwise choice is being made.

If the prospective pupil wants to study "swing," and you are incapable of teaching him, be honest and send him to a teacher who can do so. Go out of your way to call the pupil's attention to articles, concerts, music, and musical broadcasts, recommending to him the best of them. The prices received by competent teachers must be considered also. No rule can be laid down for determining the fee one should ask; but the teacher may be sure that any great mistake in his own estimate of his worth will be reflected in one way or another in the patronage he receives, and it can be corrected accordingly.

There was a time when much of the teacher's patronage came from those who looked on music as a polite accomplishment—a parlor art of the same order as china painting, pyrography, and sampler stitching. Today a multitude of agencies have combined to bring about an increase of musical intelligence which has opened up a far wider market for music teaching and at the same time has produced a wide differentiation in the field.

## Giving Competent Guidance

It may be that the prospective student wants training which the teacher is unprepared or unwilling to give, or he may have based his decision on a misunderstanding of his own possibilities, or of the attractions of the field which he has chosen. Such a situation is difficult to meet satisfactorily. As a business proposition, only one course seems open: let the teacher, as salesman, point out the comparative values and possibilities involved, and accept the student's decision either to take the training which this teacher can honestly offer or to look elsewhere for what he wants. Good business practice would never

countenance misrepresentation of one's wares, or abusing the confidence of the customer by substituting something "just as good."

Perhaps you are a teacher of voice. A young man comes to you for lessons, and you find that he expects to qualify for a career in opera. His natural abilities are discovered to be only fair, with a short range and very limited power. A charlatan might play on his ignorance and credulity and encourage him in his fantastic dreams until his money is gone. What will you do, as a teacher who values your reputation and integrity? Can you not direct his attention to nearer and more accessible goals, help him to a better understanding of his possibilities, and arouse his interest in those things which he can do best? If you can, you will have prevented a later and harsher awakening, you will have earned his friendship, and you will have secured a more valuable pupil than he otherwise would have been.

Teachers will recognize the elements of this situation in dozens of others: students and parents dazzled by the imagined glories of a concert career, breaking into the movies, or selling coffee for Major Bowes. The principle remains the same: make no false claims, but offer your teaching on its merits.

"An honest article at a fair price." What determines a fair price for one's lessons? The trainability, and experience of the teacher are factors, of course. The prices received by competent teachers must be considered also. No rule can be laid down for determining the fee one should ask; but the teacher may be sure that any great mistake in his own estimate of his worth will be reflected in one way or another in the patronage he receives, and it can be corrected accordingly. The blunder of resorting to price cutting and making of special rates for students of superior advertising value or bargaining ability is always disastrous. Such things cannot be kept secret, and the people quickly assume that the lowest rate charged is the best rate earned. The favored students lose confidence in the teacher, for the teacher, the rest feel that they are being deliberately overcharged, and all soon class him with the side street vendor of shoddy clothing whose prices are not fixed by the value of his goods but vary with the gullibility of his customers.

## Give in Good Measure

2. *Give sufficient "service" with each sale of your ability to assure the customer of efficiency and satisfaction in the use of his purchase.* The honest salesman gives advice on the care of stockings to secure long wear. Dealers in mechanical and electrical appliances follow up their sales with free inspections and adjustment for varying periods of time. We are all familiar with the free courtesies of the gasoline stations. What opportunities are there for the teacher to contribute to the student's enjoyment of and enthusiasm for music, outside the limits of the lesson itself?

Strangely enough, some teachers need to be reminded that the principal reason for studying music is simply the desire to learn to make (Continued on Page 130)



# The Teacher's Round Table

Up and Down Touch

By

**Guy Maier**  
Noted  
Music Educator

Conducted Monthly

Will you please print diagrams of a hand, arm and shoulder showing the exact relations to the keyboard when playing the down touch, and also when playing held and *legato* tones with the up touch—as explained on pages 8 and 9 and 10 of the book, "Playing the Piano," by Maier and Corsioli? Your explanations are so clear that I believe I understand them, but I want to be sure. Are the weight touch and the down touch the same?

—D. W., Georgia.

Correspondents with this Department are requested to limit their letters to One Hundred and Fifty Words

release of the key afterward. (Again, use damper pedal.)

No. 2 shows the whole act of making a pure down tone; arm and hand are in this same position at the beginning, middle and end of the down touch. There must be no pulling or yanking down of the wrist or arm, no finger action, no pressure, just the gentlest forward movement of the whole arm and body resulting in the most fragile *pianissimo*. Other, more dynamic down touches are offshoots of this "pure" approach. I hope to discuss these in later issues of *The Etude*.

Meanwhile, if you remember that a down touch is really an *in* touch you will allow close to body: No. 2, the finished up touch just as the arm, lightly propelled outward and upward by the elbow tip, is about to leave the key. Remember that in pure up touch the prepared key is not made to sound by "finger action," but by this gentle fling of the elbow—with immediate release of the key as soon as the tone sounds. After the position in No. 2 the arm continues to bound upward, then falls naturally to the lap. (Use damper pedal, of course, to sustain the tone.) The reasons for this bounding release to lap are 1, to use only a split second to make the tone; 2, to eliminate the time to start all over again with all tension the moment the tone sounds; 3, to be able to listen objectively to the tone after it is produced. Much time should be spent in careful preparation, both physical and mental, before each tone is played. Ask yourself: Is my wrist low? Does my finger touch the key top? Is my elbow higher than my hand? Am I watching my elbow as it makes the tone? Is my elbow light; does it float? How much tone do I want? All this sounds very complicated, but it is really very simple when you do it!

*Legato* up tones are made exactly like the bounding release except that the key is kept lightly depressed, and the arm circles back again to No. 1 position after No. 2 is reached.

Then, surprise! Illustration No. 2 is also a perfect illustration of pure down touch—high, hanging wrist, gently straightened finger in close contact with key top, elbow away from body. In fact, the whole arm poised on the key like a featherweight paint brush. Be sure your wrist hangs directly over the key to be played; then, when you are ready, the key is gently but quickly depressed by a slight inward movement of the whole arm and body, like a paint brush giving a quick "dash" of color to a canvas—with instant

Undoubtedly there are psychological factors in your case which you have not



trick to woo that elusive Spirit which brings "halm to hurt minds." (I am happy to note that you avoid those pernicious sleeping tablets.)

Have you ever observed a sleeping person? He seems to breathe more slowly than when awake; he inhales deeply, then, after a noticeable pause, expels his breath in a kind of relaxed sigh. Why not try to imitate this at night? Be sure to inhale slowly and gently—but don't struggle for a "deep breath"; each time you exhale count "one" silently, then see how far you can count. If the mental relaxation produced by such a long, boring, rhythmical swing doesn't put you in the land of Nod by the count of fifty you are too hardened a case for Dr. Maier. For me, I've never gone beyond ten! It even puts me off after two cups of coffee or an exciting concert.

## The Etude for Students

I consider your page and many other articles in *The Etude* so valuable that I do my best to persuade all my students to become subscribers. Many of my pupils are underprivileged. I try to spread out my own copy of *The Etude* over the month, but it does not go far with its forty pupils! Have you any suggestions to make as to how I can get all of my pupils to see *The Etude* every month?

—N. D., Michigan.

You bet I have—I'm just bursting with 'em! If students cannot subscribe singly, how about two, three or even four "discount" lots? The monthly copy could be sent to you for distribution to the students, each one holding the magazine for a week or two, and taking turns for business copies. Or (if you can afford it) offer pupils prize subscriptions to be awarded on holidays or birthdays, if lesson averages stack up to a certain high grade. If you cannot manage the entire amount, offer half a subscription as a Christmas gift. And don't forget that a good way to win a free subscription to *The Etude* is for youngsters (or adults) to secure three others: this ought not to be difficult if you canvas musical clubs, choirs, choruses, orchestras, and other groups in your town. *The Etude* will be glad to accept your details of sale, so, free of perplexing details. May the reader go slowly, digest each thought given, and then obey all implicitly.

2. Are you constantly work, in both teaching and practicing, for intensity without tenseness? That is, do you practice in the "impulsive" way, often explained on this page?

3. Do you have a teacher or coach in whom you have confidence, to whom you make sure progress? Everyone needs such professional "backing up."

4. Do you throw yourself enthusiastically and wholeheartedly into your teaching?

5. Are you just as vitally interested in your students as you are in your own work?

6. Do you have one or more close friends whom you often see, and to whose troubles you lend a sympathetic ear?

7. Do you have at least one vital, non-musical interest which you keep up—swimming, tennis, a language, astronomy, church work—or any other activity?

8. Are you outgoing or ingrowing?

9. You said, "What I am driving at, don't you? Your present activity may be so egocentric or lacking in a sense of accomplishment that it would not result in musical fatigue, but in nervous tension and a keyed up state of mind difficult to untie."

I hesitate to suggest any practical remedies since you have tried every possible

method to win a free subscription to *The Etude* is for youngsters (or adults) to secure three others: this ought not to be difficult if you canvas musical clubs, choirs, choruses, orchestras, and other groups in your town. *The Etude* will be glad to accept your details of sale, so, free of perplexing details. May the reader go slowly, digest each thought given, and then obey all implicitly.

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# A Simplified Vocal Method for Beginning Singers

By

**George Chadwick Stock**  
Well Known Vocal Specialist

FOR ALL-ROUND USEFULNESS in the field of vocal music, amateurs rate higher than professionals. Why? Because without countless amateurs there would be no great oratorio choruses, choral societies, church choirs, glee clubs and no amateur light opera organizations. Professionals could not and would not take part in the groups just named. And, remember, from the ranks of amateurs all professional singers are recruited.

What is singing? "Singing is the interpretation of text by means of musical tones produced by the human voice." ("The Art of the Singer"—Henderson)

To become a singer of merit, one must have a good voice, a musical ear, keen sense of time, rhythm and motion. There must be practice, faithful and intelligent. To crown all there must be the gift of imagination and the soul of song.

## The Tell How Talk

The purpose of this plan is to give instructions that beginners will be able to understand and can put into practice. The exercises for development of breathing and production of tone will be in accord with natural laws and principles, and, so, free of perplexing details. May the reader go slowly, digest each thought given, and then obey all implicitly.

In the section of *The Etude* reserved for singers, tell how articles on voice training are published each month. These talks are contributed by eminent voice specialists. They particularly appeal to many talented young and older singers who for one reason or another are endeavoring to improve their voices without the aid of a teacher. Some read and study vocal text books. Others get help from listening to first rate radio artists. Interviews with singers of experience are a help.

## The Vocal Instrument

Space is too limited for describing the vocal organs, which may be seen in any text book on development of the voice for singing.

## Breaching Exercises

1st. Stand easily erect. Chest up without rigid holding. Maintain this posture throughout all exercises and songs.

2nd. Again take an erect, easy posture. Inhale and exhale several times naturally, *naturally*.

The diaphragm, with the abdominal and other muscles, will work with perfect coordination if let alone. In this beginning vocal practice adhere to these simple instructions.

3rd. A suggestion: Inhale slowly, gently, noise-

lessly and deeply. Not too deeply. Retain breath a second or two, then exhale, first, with a whispered Ah or Awe or Oh. Second, do the same but with a smooth musical tone on an easy pitch, using the same preceding vowel sounds.

Avoid any feeling of throat strain or tightness. Avoid mental tenseness. Feel at ease. If breathing correctly, no tightening or holding of the diaphragm and contiguous muscles will be felt.

4th. When outdoors, inhale through the nose while waiting five steps, retain the breath for another five steps, then exhale for five more steps. Keep it up for a block or two.

5th. Take a moderate breath, then whisper the counts from one to ten slowly on one exhalation. Increase the whispering gradually from day to day. Soon you will be easily able to extend the whispering to forty or fifty, and without effort. The correct whisper is like that made with a gentle whispered letter H or F. Whispering enables one to spin out the breath in an economical smooth flow. It also promotes breath control when singing.

## A Word or Two of Caution

In all breathing practice, vocal exercises, and singing of songs, make sure that the whole body feels free, buoyant and alive with vitality. Keep the mind free of confusing and unnecessary vocal details. When singing, whether it be exercises or songs, forget breathing exercises and a methodical way of producing tones. Sing! Singing when at its artistic best never reveals a method of technique, of breathing or of tone production.

## Begin Vocal Practice with Speaking Tones

In a perfectly natural and pleasing voice, not loudly, speak the following three syllables: LON (pause) ON (pause) HON. Do this slowly and distinctly. Having spoken the syllables as dictated take notice: First—that you felt no throat action. Second—that you used breath but without thought of it. Third—you were unaware of the action of any breathing muscles. Everything was

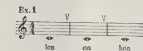
done automatically, naturally and without conscious effort. Fourth—of course, in some degree the throat, vocal organs and breathing muscles were in use. They obeyed the call for action, spontaneously. Fifth—another thing to be noted: in pronouncing the syllables clearly and distinctly, your lips, tongue and mouth did their articulating work correctly and with no direct help from you. Everything happens as it should, automatically. In other words, without premeditated effort. That is the way you always speak and that is the way you should learn to sing.

## Practice with Singing Tones

Now practice musical tones. Begin with the singing of LON (pause) ON (pause) HON, to the pitch of middle C.



GEORGE CHADWICK STOCK



Be sure that the tone in singing these syllables is as free, spontaneous and naturally produced as when they were spoken. Use a smooth, pleasing quality of tone, not too loud. Never sing harsh, strident, throaty or nasal tones in any songs or exercises. All exercises are to be transposed to lower and higher keys according to vocal capacity. Begin practice in the range that comes easiest to your own voice. Gradually add higher and lower notes by transposing the scales, as far as the range can be done without strain or forcing. Avoid high notes that do not come easily to the individual voice.

When satisfied, after repeated trials, that you have produced correctly the singing of the three syllables to the pitch of middle C, pass to exercise 2.

## VOICE







## Why Use Ninth Chords?

1. What is the use of ninth chords in composition?
2. Are they used more often in popular music than in classical selections?
3. What book would you advise me to get for an adult harmony student who has had one year of harmony in college?
4. What is the value of the study of counterpoint?—W. E. M.

A. 1. Ninth chords give added richness and dissonance (feeling of activeness) to music.

2. They are used very frequently in popular music, but modern composers of "concert" music are very fond of them, too. So, also, were composers of the Romantic and Impressionistic schools, such as Wagner, Chopin, Debussy, Ravel, and others. Even early classicists such as Mozart and Haydn used them to some extent.

3. Any of the following would probably be satisfactory: "Manual of Harmony" by Fowdy; "Lessons in Harmony, Book II" by Wedge; "Applied Harmony," complete and revised edition, by Hescox and Lehmann.

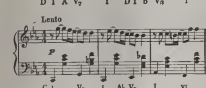
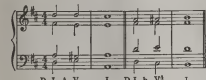
These books may be procured through the publishers of this *ETUDE*.

4. Just as harmony is a study of the construction of chords, counterpoint is a study of the construction of melodies and of ways to combine melodies. Any well trained musician must be thoroughly schooled in counterpoint as well as in harmony.

## Rules for Modulating

Q. Please give me some simple rules for modulating.—N. D.

A. The simplest way to modulate is to locate the dominant seventh chord of the new key to which you wish to go, and approach that chord as smoothly as possible. Thus:



## Pronouncing Musicians' Names

1. Will you please give me the correct pronunciation of the following: Stravinsky; Leysach; Lachner; Schy; Nollet; Handel.
2. Will you please tell me how to count and play the following measure of *Scottish Tune Picture*, by MacDowell.

—Miss I. S.  
A. 1. Stray'-bog; Lay'-bach; Lach'-ner (Lach rhythms with Bach); Shee'-tay; Nol'-tay; Han'-del (like Handel). There was no such person as Stravinsky, this being merely a pseudonym used by Jean Louis Gobbarts (this real name spelled backwards).

2. Try to feel the entire measure as having two beats—each beat divided into halves instead of thirds. In other words, this is like a two-four in the midst of a six-eight measure.

## Questions and Answers

A Music Information Service

Conducted By  
*Karl W. Gehrkens*Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Beginning a High School Glee Club

Q. I have been requested to attempt the organization of a glee club in a high school where there has been no music instruction of any sort. All my experience has been with groups of which the members are able to read music. I am to have two periods, each forty-five minutes, a week. Can you suggest proper methods and materials? The school budget contains no appropriation for music, and the equipment will probably be limited to a piano and a blackboard.—R. E. M.

A. You have given us quite a nut to crack, and we have not the space to do a really good job. Neither do we know the special circumstances in your particular school well enough to write a positive answer. Here are a few concrete suggestions, however, which may or may not work.

1. Announce to the entire school that chorus—call it a mixed glee club if you prefer—is to be organized, the membership to be limited to, say, fifty.
2. Announce the time and place of a tryout, having previously consulted with the principal and probably the football coach about this important matter.
3. Find out whether the "Brown Twelve 55 Song Book" has been used in either grade or high school and if it has not, get five or six dollars from somewhere and order fifty copies, including one "accompanied edition." If this book is already familiar to the pupils, select some other one—possibly the "Green Twelve 55 Song Book."

4. At the tryout, test each pupil for voice compass, quality, blending, and sight-singing ability; and select enough of each of the four kinds of voices to make a balanced chorus. You might begin with fifteen sopranos, fifteen altos, ten tenors, and ten basses.

5. At the first rehearsal have them learn a unison song like *Out on the Deep* and a simple part song like *Suns of the Summer Night*, teaching the parts by rote, the pupils of course looking at the music. Before the rehearsal you will of course have searched out the

best available pianist and given him the music to practice.

6. When the chorus has gotten well under way—perhaps after two months—confer with its members about the desirability of using one of the two periods each week for separate glee clubs of boys and of girls. If they like the idea begin at once; but if they are lukewarm, wait until the next year.

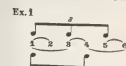
7. Get a copy of my book "Music in the Junior High School" and read especially the chapters on glee clubs and tests. You may secure this and the other books mentioned from the publishers of *The ETUDE*.

8. Make good use of your musical psychology, your knowledge of adolescent psychology, and your common sense.

## Six Against Four

Q. Will you please explain how to play the last line on page two of MacDowell's *Shadow Dance*? I mean the passage where the right hand has six sixteenth notes while the left hand plays four sixteenth notes.—D. B. S.

A. If you count six—the common denominator of two and three—you will find that the three notes of the triplet come on counts 1, 3, and 5, and the two notes fall on counts 1 and 4, as follows:



In the example below I have shifted the off beat note of the left hand to the right hand in the treble. Play it with the right hand in this manner for awhile, and then shift the off beat note back to the left hand. I think this will solve the difficulty for you.



## Old Black Joe Paraphrase

Q. 1. In *Old Black Joe*, Paraphrase, by Charles Gimbel, is not the quarter note with the hold and trill (measure 12) on the third count of this measure?

2. Does not the fingering 11 indicate that the trill proper begins on the note above (A-flat)? Will you please write the trill for me?—Miss L. T.



A. 1. Yes, you are correct; however, there should be a slowing up on the first three counts, because of the rapidity of the arpeggio.

2. You are also correct about the trill beginning on A-flat in this case. This is an ad libitum trill, so continue it as long as you feel appropriate, but better not extend it too long, because of the long append that follows. Change the 11 fingering to 32 as follows: 43, 42, 32, 32, 32, and so on. This gives you better fingers with which to trill.

## Tremolo Passages

Q. 1. In the Otto Singer plate transcription of *Fantasy in F-sharp minor*, there are many tremolo passages scattered throughout the piece. Is it necessary to play the actual number of notes indicated by a particular figure?



If such an interpretation is necessary, the problem becomes more difficult when the following is reached:



Or is this method of notation meant solely to indicate that two notes are to be played in rapid alternation to the effect in either of these hands?

2. How is the following to be played:



Is this a true tremolo? I have been reading them as two distinct chords meant to fill the time interval of an eighth note; therefore I have been playing the first chord twice in rapid succession and following it up immediately by the second which I also played twice, making the total of four thirty-second notes or of an eighth. Am I reading this correctly?—W. S.

A. 1. In playing a tremolo the printed note values are usually disregarded, the alternating parts being played as rapidly as is convenient or as seems appropriate to the piece. When the music becomes more exciting the rapidity of the alternations would naturally become greater.

2. Play it as a tremolo. The way you have been doing it is wrong.

## Violin Making in America

By  
*Lauren Harman*  
An Interview  
By HERBERT SANGER

VIOLIN MAKING in America is in its infancy, so far as quantity production is concerned. Our makers are usually repairmen who have undertaken violin making as an experiment or hobby. For many years the large factories of Europe have supplied this country with violins so cheap that our hand labor could not compete with the product turned out by the costly machines of the foreigners. One cannot deny the fact that the finest tools and a great deal of precision are necessary in making really good violins. In America, where tools and seasoned

wood are not always readily obtained, many makers buy their supplies from eastern firms who have imported them from Europe. Violin making has been so perfected abroad that most of our makers are content to adopt the patterns of the old masters, rather than to make costly experiments with their own models. This is a safe course to follow, because there are certain basic theories concerning the structure of violins that should not be disregarded by any maker who wishes to be successful.

There are several books on the market that offer valuable advice on making violins, and the amateur would do well to study these thoroughly before attempting to make an instrument. Even then, his troubles will be numerous. A few of the pitfalls into which he is likely to plunge, are mentioned here, with suggestions for avoiding them.

Some makers think that they can improve upon the old Italian masterpieces by developing a different kind of bulge to the back or belly. Others try to change the size or angle of the f-holes in the hope that they may let the sound out of the violin better. Still others adopt modernistic bass bars, soundposts, bridges, or blockings, to achieve what they think is perfection.

## Air-and Vibrations

Probably one of the most erroneous beliefs prevalent is the one that deals with the air content of the instrument. It has been long believed that the air inside the violin amplifies the original vibrations of the strings and releases the tone into outer space through the holes. This is quite true, but two violins may be made to contain exactly the same amount of air; yet one will have the Stradivarius tone, while the other will be an abomination. It seems to be generally agreed that the convexity, both laterally and longitudinally, of the plates, plus their graduation, has the greatest influence upon carrying power and resonance. Turning to extremities, a

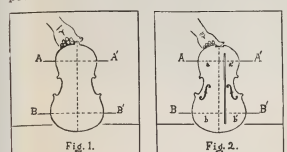


Fig. 1. Fig. 2.

violin with perfectly flat top and back would have practically no carrying power. Other violins with high and abrupt arching are often found to have a dull, thick tone of little carrying power. The belief of some makers that increasing air volume will produce greater tone volume, is usually fallacious.

Probably the relation of the longitudinal arching of the top and back to the angle at which the neck is fastened to the instrument affects the delicate sensitivity of these parts as much as any other one thing. If the top and back of a dismantled violin be placed upon a table top and pressed down firmly with the thumb, as in Figures 1 and 2, while a well rosined bow is drawn perpendicularly across any of the edges at A, A', B, B', the plates will be found to produce tones. The tonal clarity will be found to depend upon the degree of pressure which is exerted by the thumb. It, therefore, is apparent that the longitudinal stress upon the wood fibres that would be produced by string tension would tend to produce clarity of tone.

The above experiment, however, will reveal to the amateur that the various sectors of the plates give different tones. This is because the areas of the sectors are different, in the case of the belly, and because possible differences of graduation of the top and back exist.

The French philosopher, M. Savart, believed that the two plates of the best violins always vibrated in unison when assembled, and he devised many experiments to prove his contention. He states that the violins of Stradivarius had tops of the same thickness throughout, but that the backs were thickest in the center. These parts were so attuned to each other that when the violin was assembled, each plate gave the tone C (512

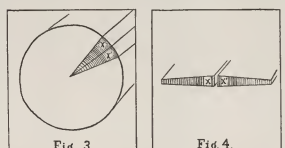


Fig. 3. Fig. 4.

Fig. 5. Fig. 6.

Fig. 5. Fig. 6.

vibrations per second). Just how each plate did this is not made clear in his lectures, and experimental bowing upon the average violin top with bass bar attached is almost certain to give four different tones, as long as the top is of even thickness throughout. This is because the sectors a, a', b, b' are all of different size and their pitch is dependent upon the thickness of the plate with relation to the area. Only the back of the violin could be expected to give the tone C at all four points A, A', B, B' (Figure 1).

Savart's study of the models of the three leading Cremona masters reveals other interesting details. Guarnerius and Amati also believed in making the backs of their violins thickest in the center. They differed in that they graduated their tops also. Joseph Guarnerius made the tops of his instruments thickest at the edges and thinnest in the center; while Nicholas Amati made the tops thickest in the center and thinnest at the edges. As a consequence, Savart states, the three classes of violins have distinctive tonal characteristics closely paralleling these structural peculiarities. The violins of Stradivarius have combined brilliancy, mellowness, and carrying power; those of Guarnerius, great volume, but little flexibility; those of Amati, great sweetness, but little carrying power. Savart attributes these characteristics to the thickness and arching of the tops.

## Various Woods

But it must be apparent that much of the tone quality is dependent also upon the density of the wood as well as upon the thickness of the plates. The top and back of a violin are made of deal and maple, respectively. The harder the wood, the lower the natural tone of the plate. Thus, if the top and back were made of identical thickness, the top would always have the higher natural tone.

Wood for violins always should be sawed on the quarter and fitted together as shown in Figures 3 and 4. The growth rings are closest together near the bark and the best violins have the finest graining in the center of the tops, although some rare specimens have even spaced graining throughout. Coarsely grained tops do not necessarily make a poor tone, provided the widest graining is placed near the outer edges of the instrument. A few of the old makers sawed the backs slabwise, but nearly all these instruments have dull tone quality and lack responsiveness. All modern makers of note use both one-piece and two-piece backs sawed on the quarter.

Savart states that in a piece of wood sawed on



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the quarter (as is the piece of spruce illustrated by Figure 5) the sound vibrations travel fastest in the direction D D', slower in E E', and slowest in F F'. If the top is to be instantly responsive to vibrations from the bridge, the grain should obviously run lengthwise of the instrument. But, of course, a center to side communication is also desirable, and it is readily seen that the next fastest kind of vibration (E E') accomplishes this most efficiently. Since the vibrations in the direction F F' are the slowest, the top is made thin in order that these may quickly reach the soundpost and sides. It is clear that all the three speeds of vibration have a special part to play in tone production. In this connection, it will be noticed that the graining of the bass bar, bridge, sound post, and sides is such as to render the speediest kind of conductivity.

Savart's experiments upon string vibrations throw some light upon how the sound post functions. He states that a violin string tends to set up a vibration perpendicular to its axis in any object placed perpendicularly and transversally to it, such as a violin bridge. The bridge, however, does not set up a vibration perpendicular to the string in two planes because the finger board angle causes the string to meet the bridge at an angle of about eighty-five degrees, or five degrees less than a perfect right angle. Moreover, the bridge must set perpendicular to the top to give the best support to the strings. Therefore, it will be apparent that the vibration set up in the bridge tends to communicate itself to the violin top most strongly along a line to the rear of the bridge. For this reason, the sound post is placed behind the right foot of the bridge.

The function of the sound post, according to Savart and other eminent authorities, is to hold the right side of the top and the bridge in a state of rigid suspension. In addition, it causes a normal vibration to be set up in the two plates. By the term "normal" Savart meant a vibration perpendicular to the plane surfaces of the plates themselves; that is, a direction such as F F' in Figure 5.

The bass bar is a kind of compensator for the coarser vibrations produced by the D and G strings. It renders the left side of the top stiff enough to prevent excess vibration, rattling, and dissonances.

### Function of the F-Holes

Many questions have been asked about the function of the f-holes. Savart did not give any opinions on how these openings influence tone. The Cremona masters were constantly trying new shapes and angles for these, however, and even our modern makers allow personal theories to influence their modeling.

It seems obvious that the f-holes are placed in the violin to allow a great number of the wood fibres to vibrate simultaneously. To illustrate this theory, Figure 6 shows how a central area running the full length of the top is first set in vibration by the combined action of strings, bridge, sound post, and bass bar. Then the normal vibration of the top is facilitated by the cutting of the f-holes so that the areas T T', O O', are free to vibrate about the edges of the f-holes. Theoretically, the more the f-holes slant or diverge from the general longitudinal direction of the fibres, the greater should be the loudness of the instrument. In accord with this, the Guarnerius model is outstanding for volume, while other violins, with smaller f-holes, are remarkably lacking in this respect.

It seems fallacious to assume that the f-holes cause the air content of the body to be amplified in any way. The vibrations of the top set the inner air in motion, and the special curvatures of the plates amplify these by some intricate reinforcing process that throws the outer air into motion in a similar manner. The holes affect one point only in so far as they affect the resonance and pitch of the plate itself.

An interesting experiment with air content may be performed with any cheap model violin. Paste small strips of paper over the lower half of the f-holes and fill the violin to the bridge line with cornmeal. By playing the instrument you will readily detect that only the loudness appears slightly affected. The resonance and tone quality show no change. Now paste paper over the upper half of the f-holes and invert the violin so that half of the f-holes are in the opposite end. A careful removal of the paper from the lower parts of the f-holes will reveal that the cornmeal exactly fills

that area ahead of the bridge line. This proves that a partition placed across a violin interior exactly beneath the bridge would divide the air content into two equal volumes. It is likely also that the bridge divides the top into two equal areas for perfect vibratory effect. Now if the entire violin is filled with cornmeal it will be interesting to note that the tone quality is not greatly changed, and even the volume itself is not greatly diminished as when an ordinary mute is applied to the bridge. From this experiment, it will be seen that air content is not the most important thing in making a loud toned violin. Indeed, in the finest instruments, most of the vibrations seem to emanate directly from the bridge and strings rather than from the f-holes. This is as it should be, since the artist can then hear clearly the effect he produces, even while his eyes watch the synchronized action of the bow on the strings.

One of the most difficult (Continued on Page 12)

## In Spite of Everything

By Mrs. Mattie A. Brown

ROBERT RIPLEY, in his "Odditorium," in New York, introduces a young woman pianist who has been blind and deaf from birth. If you want to do a thing, the first thing to be learned is to laugh at obstacles. Emerson put it more elegantly, "Self trust is the first secret of success."

In looking over some old "Etudes" I noticed this question asked by someone who stated that he—or she—was twenty-one years of age, "Am I too old to begin the study of music?"

I would tell that reader that eight years ago, in my seventeenth year I began to study music. At the time my hands were twisted with rheumatism, so that my doctor informed me that they were likely to remain that way. I did not agree with him. After considerable thought I changed to another school of medicine and arranged with a friend who is a teacher to give me music lessons. I had a very limited knowledge of music and my fingers were nearly useless, but I went at it. Just how much I suffered in the process is not a pleasant memory. It was a hard battle but I persisted. And now those hands of mine do perfectly wonderful things. They have had to take the place of eyes in the last three years.

After about a year of rather desultory efforts at the piano, for my hands' sake, I became interested in the study of music for its own sake. About that time a friend came in whose husband had passed on a few months before. A sister, whose daughter is a talented musician, was visiting me. So the subject of music was broached. The friend who had come to call was interested. Being a woman of remarkable personality and considerable means, so that life's drudgery was finished for her, she eagerly took up with me a long neglected study of music, and we concentrated on a study of duets.

It is said "Fools rush in where angels fear to tread." This was proved in our case. We began with the overtures, "Pomp and Circumstance" and "Caliph of Bagdad." My friend read music very fast, while I, being handicapped by my crippled fingers, was a very slow reader. Then, too, she was very deaf. You readers who are musicians ourselves. And we did it too, in spite of hand caps, and in spite of the ridicule of some of our friends. We stuck to our study and succeeded.

About the time the point was reached where we could play these two pieces, we began to try others that were found in THE ETUDE which I had taken and studied diligently from the beginning of my work.

The one selected was called *In the Palace* by Frank L. Eyer, published in the August 1927 issue. This has been memorized, since my sight is gone to the extent that it is impossible to read the notes.

About four years ago it was my good fortune to move into an apartment where, on the floor below, there was a music school. There I received recognition from the owner of the school, Professor J. B. Cragun. There is no tribute too high for me to pay to him. Besides being one of the most perfect gentlemen, he was a high musical authority. He seemed to understand just what I wanted to get out of my music and was never too busy to set me on the right road. Although much younger than we were, he did not think it a waste of time for us to study but encouraged as in our work, never intimating in any way that we were too old. He was a composer of merit and his death at the age of forty-two was a great loss.

Being self-supporting, the loss of my eyesight is a great trial, but I am not too old to keep on learning. Two years ago one of the state teachers of the blind came to me at a time when I was in great distress over the loss of my sister. She taught me to read the Braille. It was slow but I learned it, and as she was an accomplished musician, I studied harmony with her. A month later she loaned me a typewriter and taught me to use it. Since then all letters and many other things have been written on it.

Now my friends, if you want to study anything, do not stop to ask about it—go to work and do it. You may not become a virtuoso or an artist, but you will be surprised to see how much you can do and how many will help you if they see you are trying for yourself. And remember you are never too old to begin anything, if sufficiently interested. Only do not let "fads" obess you. Make the work a pastime, not a burden. Remember that life is but a mental attitude; and do not let old ideas and the desire for possession of things. Think of how much you do know and how much you can learn if you make up your mind to it, and you will never find time to grow old.

## Why Not Start a Civic Junior Symphony Orchestra in Your City?

By

Norma Ryland Graves

The following article by Miss Norma Graves reflects in a very fine manner my sentiments in the matter of Junior Symphony Orchestras.

I wish to add my hearty endorsement of the forward looking and beneficial character of the Junior Symphony Orchestra, to those which already have been given this worthy endeavor. The impetus which such organizations can give to civic pride in the cities of America is of incalculable value. It involves a betterment of the cause of music, brings about a direct social uplift, and its influence on our young people certainly augurs well for their future.

I find great personal pleasure in the interest being shown in this type of work by radio, press, and motion picture, and feel that Miss Graves' handling of the subject here is both sympathetic and illuminating.—William D. Revell

Editor Band and Orchestra Department

"PLEASE, MISS, can you tell us where the try outs are?"

The secretary, busy with a report that had long been delayed on his eventful Saturday morning, nodded absent-mindedly. "But it's too late now; auditions are over," she added. A sharp intake of breath—almost like a sob—caused her to look up hurriedly.

No need to question which of the two before her had his heart set on the tryouts. There he stood, close to his older brother—barely ten years old and hugging a battered old violin case, over which gazed wistful eyes much too large for the thin little face.

"I'm awfully sorry, boys," the secretary sym-



In the Violin Section

littler than mine, and it took us longer to come in than we figured on." The older brother hitched a pair of roller skates higher over his shoulders.



Double Basses, the Foundation of the Orchestra

"We live a long ways out," he added, half apologetically, as he named a suburban district.

"And you skated all that way?" Something caught in the secretary's voice as she put the question.

"That wasn't far—not for me," he asserted.

"Won't you please just give Billy a chance to play?" he pleaded, an anxious expression beginning to furrow his forehead. "My mother works awfully hard, and I do odd jobs—when I can get them—and we want Billy. . . . Say, Miss," he burst out, as if he could hold the words back no longer, "It isn't true, is it, that you have to be taking music out the time to get into the orchestra?"

The secretary patted his shoulder. "My boy can get in," she reassured him, "if he passes the

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audition test. Then he has a chance to win a scholarship. That is why we have a Junior Symphony—to help talented boys and girls. Are you ready, Billy?" as she turned to him.

As the old violin sang under his eager little fingers, a door opened so quietly that neither of the boys was aware of it. Only the secretary nodded imperceptibly. No need to arrange an extra audition now. Billy was having his "chance."

As the last note died out, there was a silent moment in the studio. Then came a quiet voice from the door: "Bravo, my boy, bravo!"

Startled, Billy turned a flushed face, but only his eyes could speak.

"I need another man in my first violins," again came the quiet voice. "Will you take the position, Master—" he paused, significantly.

"His name is Billy," The words tumbled out of his brother's mouth. "Billy, can't you say something?" He nudged him impatiently. "Can't you even thank him? Gee, won't Mum be pleased! Come on, Billy, we've got to tell her!"

Only a few of the above stories would need to be changed to have the story as typical of Chicago, or New Orleans, or any large city, as it is of



The Smiling Trombones

Portland, Oregon. It is primarily to help children like Billy that every city should have a Junior Symphony Orchestra.

In any organization of this kind, its civic benefits far outweigh any material consideration. In fact the problem now confronting many progressive cities is not whether they can afford a Junior Symphony Orchestra, but whether they can afford not to have one.

This latter conclusion has been reached by at least one western city of moderate size and means—Portland. Although it now boasts a Junior Symphony Orchestra unique in its organization, it otherwise possesses no advantages that would set it apart from dozens of average American cities.

The value of the Junior Symphony Orchestra to this community is based upon the record of its sixteen years of existence, during which time more than fifteen hundred young people have come directly under its character building influence. The effect of such training, both on the music and civic life of the city, has been far reaching.

The Portland Junior Symphony Orchestra As-

## BAND and ORCHESTRA



## Music and Study

sociation is incorporated as a civic, non-profit organization, with its officers and directors serving without pay. All of its funds are used for educational purposes in promoting the interest of young people in good music and in music making.

Its purpose, more formally stated, is "to encourage appreciation and rendition of orchestral music by young people; to give public symphony and popular concerts; and to discover and develop latent talents among the children of Portland." There is no race or color line, and so thoroughly does it satisfy the eager desire of its young people for ensemble playing, that there is always a long waiting list.

### A Modest Beginning

How did such an organization start? Like many worth while endeavors, it had a very modest beginning, as a little grade school orchestra of thirty-five music students, organized by a local violin teacher. That was back in 1923.

Fortunately a new conductor had recently arrived in the city, Jacques Gershkovitch, who had studied under such eminent masters as Rimsky-Korsakov, Tchaikovsky, and Glazunov. After hearing the Juniors play, he agreed to direct them; and in February, 1926, he presented the sixty-piece orchestra in its first concert.

Although this initial effort did much to call attention to the growing young orchestra, still it did not become a matter of civic interest until after its second concert. Then a board of directors was chosen, and the policy of the organization was definitely agreed upon.

Any musician—or for that matter any person interested in an amateur club—realizes the uphill struggle that a small group must undergo during its "growing-up" period. The Portland Junior Symphony Orchestra, like the average child, had to experience its "whooping-cough, measles, and broken arm" sieges. Due to its own vitality and to the excellent professional attention it received, it emerged from each ordeal physically stronger.

At first the orchestra was unwieldy—there were too many second violins. On the other hand, there were too few of the balancing instruments: only one clarinet, one bassoon, one horn, accidents sometimes eliminating even these.

Today the orchestra uses all instruments that a full fledged symphonic organization of one hundred members demands. In addition, the association owns more than two thousand dollars' worth of instruments.

With a group so large as this, the tradition of discipline had to be established, for the children represent all types of homes. A few come from families of means, but many Juniors lack even the necessary carefree to attend rehearsals.

One member of the orchestra bicycles ten miles each way for the triweekly rehearsals, his violin protected in a rain-proof case of his own design. Incidentally, this boy was a problem case, in school and community alike, until he "found" himself.

As one notes the responsiveness of these Juniors to their director, he is thoroughly convinced that, irrespective of the musical advantages gained, it is through such group coordination and discipline that the foundations of good citizenship are laid.

### Businesslike Financing

Significant of the financial soundness of the Civic Junior Symphony Orchestra is the fact that it has weathered depressions, whereas its parent organization, the older and stronger Portland

Symphony Orchestra, has been forced to suspend activities the past few years. The \$10,000 annual budget of the Juniors is met in three ways: ticket sales, annual memberships, and gifts by local clubs.

Memberships may be taken out in any of three classes: either in the guarantee fund (fifty to a hundred dollars); in the sustaining fund (twenty-five dollars); or in the associate membership (five dollars yearly). With these memberships are included two tickets to each of the three concerts.

Many local clubs have undertaken the financing of scholarships in the orchestra, or in the use of new instruments. In other cases club members have contributed to the general fund for clothing and carefree.

Portlanders regard their Junior Symphony Orchestra as a civic asset and are extremely proud of these youngsters who are championing the cause of national music youth groups. Typical of the community feeling is the attitude of a certain well known but cantankerous Portland citizen.

He had visited the studio during the noon hour on two successive days, and, having found the secretary away, had departed impatiently. The secretary, not a little apprehensive as to what this augured, nevertheless decided to forego lunch the next day in the hope that her caller would again appear.

"Well," he greeted her abruptly as he slammed the door, "I've been trying for several days now to give you this money." He tossed down fifty dollars.



HITS NEW HIGH IN SCHOLASTIC ABILITY

Ruth Watanabe, Japanese student at the University of Southern California, has never had a grade below "A" in seven years. She has the degrees of Bachelor of Music and Bachelor of Arts and is now doing graduate work.

As she attempted to express her appreciation he interrupted gruffly: "You didn't think I could let those kids down, did you?" He scowled belligerently. "Why, I give to them just like I give you tickets, either." He brushed them aside impatiently. "I don't like this classic music they play—but the kids, I'd do anything for them."

During the eight months' season of the Juniors, three evening concerts are given—parts of which

have been broadcast over a national network for a period of five years. There is especially keen competition among the Juniors to win the coveted honor of appearing as guest soloist on these programs.

The Juniors have an unwritten law that no professional artist shall appear with them. Only once has this tradition been broken: when Charles Wakefield Cadman, prominent American composer, played the solo part of his own "Dance of the Mardi Gras" as its Portland premiere.

Arduous and painstaking work is required to prepare the Juniors for the concerts that draw capacity crowds to the civic auditorium. Three evenings a week from 6:30 to 8:30, rehearsals are held in one of the public schools, the use of which is donated by the School Board. In addition, the principals in the various sections meet their own groups for extra coaching.

### We Attend a Rehearsal

Have you ever listened in on a children's rehearsal? Promptly at 6:15 they are in their seats. Imagine one hundred youngsters, from nine to nineteen (the majority are between fourteen and fifteen), busy tuning up one hundred instruments! Oftentimes they pause to carry on an animated discussion with others near by, for there is no doubt that a very close friendship exists among many of its members, some of whom are "veterans" of several years standing.

Soon a short, rather heavy set man comes in quickly, stopping for a word here, a pat on the shoulder there. He reaches the conductor's stand, raises his baton, and the rehearsal begins.

Concentration, alertness, patience, team work—how many times these traits show themselves in the course of the evening! But it is not just music that the Juniors play together, they work together, the more fortunate youngsters showing a concern for those less well provided for.

During one of the recent rehearsals, the conductor noticed that one of his first violins was coming in a fraction of a measure late. He called attention to this, but to no avail; the error persisted. So unusual was the occurrence that he drew the child aside as the others were leaving.

"Marry," he asked, "what is wrong with your violin tonight? Is it tired?"

"Oh, no, Mr. Gershkovitch, it isn't that. It's I—" She suddenly put her hand up to her mouth as if she already had said too much.

"Well, what is it, Marry?" the conductor persisted, for long experience with children has taught him that eventually most of their problems can be righted if only enough time is given to their consideration.

Her eyes widened, but still she hesitated as if she had not quite made up her mind. Then suddenly she pulled him down to whisper hurriedly: "Tommy's pants—he hasn't any!" She nodded solemnly.

Mr. Gershkovitch glanced hastily to where Tommy was standing. At least he was fully clothed, although the seat of his trousers was conspicuously patched. What did the child mean?

"Yes?" he questioned gravely. "And so—?"

"He can't play in the concert 'cause his brother's are too big and he hasn't any others. He feels terribly bad," she added.

"Um—m—m, I see," said the conductor, his eyes softening. "Marry, let's think this between just you two, shall we? I think I know a way." He patted her cheek. "Now run along—and next time, mind you, count your time right!"

Scarcely half an hour later, Conductor Gershkovitch was in touch (Continued on Page 17)

# The Harpist and His Problems

By

Marcel Grandjany

Distinguished French Harpist  
Professor at The Juilliard School of Music  
and Formerly of The Fontainebleau Conservatory

A Conference Secured Expressly for  
THE ETUDE Music Magazine  
By STEPHEN WEST



MARCEL GRANDJANY

BEFORE ENTERING A DISCUSSION of harp playing, it is well to consider the nature of the instrument itself. The harp is very much misunderstood. It is generally held to be a sort of musical decoration, pleasing to look upon, but useful only for accompaniments and "effects." As a result of this "effect" theory, then, many mysterious systems and methods have been evolved, for the securing of technical display. All this carries with it, of course, a total misconception of the harp. As a matter of fact, the harp is a thoroughly complete and independent musical instrument, as expressive as the piano and richer than the violin, because it is independent of accompaniments. It is different, certainly, from these more familiar instruments, but its differences should not be gauged in terms of deficiencies. As a complete major instrument, it offers as full a scope and as great a recompense as any other to which the student can devote himself. And its mastery depends upon no systems whatever. There is only one correct way to play the harp—and that is to play it well.

Contrary to the general belief, the harpist's first problem is not his technique, but his tone. Of all instruments, the harp requires the closest coordination between the inner spirit of the performer and his physical or technical equipment. It is by means chiefly of his tone that the harpist is able to state the color, the warmth, the sensitivity of his musical thought. Thus, he must early set himself to the vital task of tone building.

### Study the Instrument First

To achieve this, the harpist must first familiarize himself with the structural nature of his instrument. The general impression persists that the harp is a plucked instrument; and so, to a large degree, it is. But—and this is an important "but"—it is not solely a plucked instrument, in the sense that a violin is plucked when one plays pizzicato. Though the harp strings are ultimately plucked, they must first be pressed, as the piano

key is pressed in addition to being struck. Thus, the harpist's first task is to master this dual finger technique, first pressing the string and then releasing it.

One can experiment with this motion on his own finger. First, simply pluck at the finger, immediately drawing the plucking hand away; next, press deeply into the finger before plucking the hand away. The very great difference in the two kinds of motion will be felt. The harp feels them too, and produces very different tones for each. Thus, before the student even thinks of perfecting his technique, he should spend many hours developing this pressure tone. It must be a relaxed pressure, with the wrist and fingers firm but unstrained. And he must constantly aim at pressing the strings more deeply than would correspond to the volume of tone he desires. Some of the pressure value is lost in the vibration of the strings, and must be compensated. Press the strings before striking them, and press more deeply than it is thought will be needed. The importance of this correct finger technique cannot be too strongly emphasized. The difficult harp *legato*, indeed the entire art of phrasing, depends upon the harpist's tone. My students are required to practice *slowness*. Speed always can be developed later, while tone, oddly enough, cannot. The harpist who contents himself with merely plucking strings while he works at technical display, will never learn his mistakes to the point of producing a free, rich, round tone. But the harpist who devotes himself earnestly to tone building will find that his tone remains with him when the later mastery of technical skill comes to be dealt with.

### Those Interesting Pedals

Technical development is, perhaps, less complicated on the harp than on other instruments; though this is by no means meant to suggest

that it is easy. One difficulty, however, is eliminated by the structure of the instrument: all scales are fingered in exactly the same way. There are seven foot pedals, each of which controls all the strings of its name; and through the changing of them the strings are altered to natural and sharped pitches. The strings are normally tuned diatonically in C-flat, when the pedals are all in their resting position. When a pedal is pushed into the first, or center notch, every string of that name is shortened to the equivalent of a semitone above its previous pitch, thus raising it from flat to natural. When a pedal is pushed further into its second, or lower notch, the strings of that name are again altered a semitone, raising their pitch from natural to sharp. Again, the pedals may be released from their lower notches to the center and the resting positions, bringing the strings back to natural and flat respectively. Thus, by proper pedal changes, one may "set" the harp in the desired key before beginning to play. The strings themselves represent the white keys on a piano. All scales are fingered in the same manner, and once they are learned, they need only to be practiced.

A peculiarity of the harp is that all the harmonic notes of every tone except D, G, and A-natural can be produced on the strings, independently of one another. Thus, for example, by proper pedal fixing, one may strike one string as C-sharp and the next as D-flat, one as E-natural and the next as F-flat; one as G-sharp and the following one as A-flat; which makes for a far more sensitive tonal palette than on the piano where one key invariably does service for both enharmonic notes.

The pedals of the (Continued on Page 134)



## A MASTER LESSON

By  
*Moriz Rosenthal*

## Where Nationalism Thrives

The mazurkas and his *Fantasy on Polish airs*, op. 13, and the *Krakowiak*, Op. 14, for piano and orchestra, are the most national compositions he wrote. But the mazurkas are infinitely more important, not only by their quantity but also by their wonderful poetical and musical contents. Chopin edited during his lifetime forty-one mazurkas. After his death in 1849, his friend and pupil, Julius Fontana, published another eight. This number is increased through two long mazurkas edited without an opus num-

ber. In Poland the mazurka is called *mazurek* and is masculine gender. There are three different moods of this marvelous dance poem. The *mazurek* itself, fiery, gallant and entrancing; the *kuławiak*, melancholy and sad;

We find these moods also in the pre-Chopin historic compositions, but they never grow upon

We find these moods also in the pre-Chopin historic compositions, but they never grow upon

us as works of art. Polish chauvinists try to persuade us that Chopin borrowed his fascinating themes from old Polish songs, church choirs, and other sources.

other sources. The truth. (Continued on Page 130)

## THE ETUDE

## MAZURKA

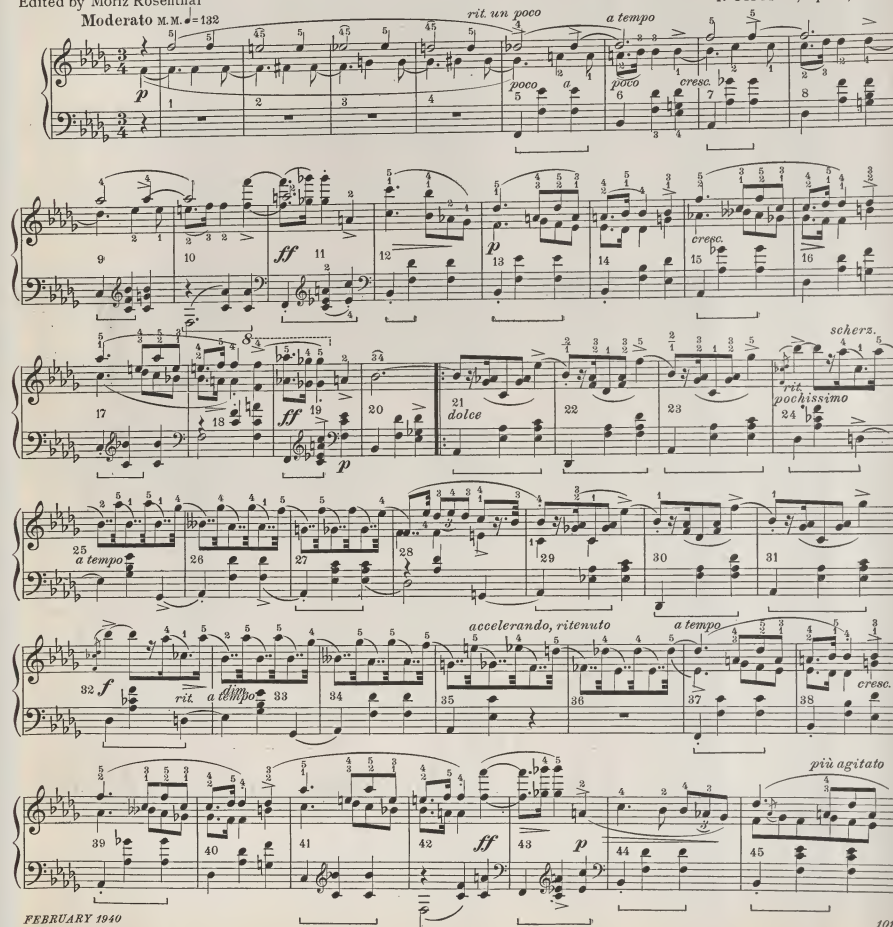
*See another page in this issue for a Master Lesson on this piece by Moriz Rosenthal.*

When we asked the great Rosenthal to do this lesson he said, "It is not only one of my favorite Chopin works but to my mind it shows the ever astounding genius of the great Polish-French master in a very distinctive manner."

Edited by Moriz Rosenthal

F. CHOPIN, Op. 24, No. 4

Moderato M. M. ♩ = 132



FEBRUARY 1940



*o stretto*  
46 *cresc.* 47 48 49 50 51 52 53 *p*

*legato*  
54 *sotto voce* 55 56 57 58 59 60 61 62 *f*

*anima*  
63 64 65 66 67 *pp* 68 69 70

*dolcissimo* *ritenuto*  
71 *f* 72 73 74 75 *pp* 76 77 *cresc.* 78

*a tempo*  
79 *ff* 80 81 82 83 *pp* 84 85 86

*con forza* *sotto voce*  
87 *ff* 88 89 90 91 92 93

*accelerando*  
94 *cresc.* 95 96 97 *ff* 98 *dim.* 99

*ritenuto* *a tempo*  
100 101 *p* 102 103 *cresc.* 104 105 106 *ff* 107

*più agitato e stretto*  
108 109 110 *cresc.* 111 112 113 114 115

116 117 *p* 118 119 120 121 122 123 124 125

*riten.* *calando*  
126 127 128 129 130 131 *dim.* 132 133 *pp* 134 135

*mancando sempre rallent.* *smorzando*  
136 137 *pp* 138 139 140 141 142 143 144 145 146 147 148



A BLACK KEY MELODY

HERMENE WARLICK EICHHORN

With a gentle rocking motion M.M. = 72-84

The musical score is written for piano and voice. The piano part consists of two staves, treble and bass, with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'M.M. = 72-84'. The vocal part is written on a single staff with a treble clef. The lyrics are: 'Roll on, ole Jor - dan, Roll on, I say; Roll on, ole Jor - dan, An' wash my sins a - way. Hum. Oh hon-ey don't you cry; Hum. Now shut your pretty eye. De sand-man's goin' to get you yet s'. The piano part features a gentle, rocking motion with a melody in the right hand and a supporting bass line in the left hand. The vocal part is a simple melody with lyrics. The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The piano part is marked with 'mf' (mezzo-forte) and 'Hum' (humming). The vocal part is marked with 'mf' and 'Hum'.

*mf* Roll on, ole Jor - dan, Roll on, I say; Roll on, ole Jor - dan, An' wash my sins a - way. Hum

Oh hon-ey don't you cry; Hum Hum Now shut your pretty eye. De sand-man's goin' to get you yet s'.

sleep, ma lit-tle pet; Hum Hum Oh lul-la, lul-la by. Oh Roll on, ole Jor-dan, - Roll on! say, a

Roll on, ole Jor-dan, An' wash my sins a-way, And-a wash my sins a-way, a-way, a-way.

dying away, softer and slower

ON THE PARANA  
BARCAROLLE

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Tempo di Barcarolle M. M. ♩ = 50

CARL WILHELM KERN. Op. 605

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THE STUDY

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a grand staff with a treble clef and a bass clef. The music is written in 3/4 time and includes various dynamics such as *mf*, *dim.*, *pp*, *f*, and *p*. The notation includes complex chords, arpeggios, and fingerings. The piece is characterized by its intricate harmonic structure and dynamic contrasts.

FEBRUARY 1940

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# THE SOAP-BOX DERBY

At the top of the concrete run-way, young boys are assembled with their soap-box racers. The signal is given! Downward they speed! Space grows between the contestants. The winner passes the judges' stand in triumph and receives the prize.

Every now and then a composition appears which seems "to play itself." Such a piece is a boon to every teacher. Encourage the pupil to hold the arm relaxed so that the fingers will be unimpeded. Watch the incessant left hand staccato. This is a very valuable and practical early grade study. Grade 3½.

RICHARD MANLEY

Fast and lively M.M. ♩ = 160

*mf* *staccato sempre* *Ped. simile* *cresc.* *dim.* *mf* *f* *Ped. simile* *(Push, push!)* *Fine*

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THE ETUDE

*(Push, push!)* *mf* *cresc.* *dim.* *D.C.*

# JEANIE WITH THE LIGHT BROWN HAIR

Arranged by William M. Felton

STEPHEN FOSTER

Grade 3½. Moderato M.M. ♩ = 63

*mf* I dream of Jean-ie with the light brown hair, Borne like a vi-sion on the sun-mer air, I see her trip-ping where the bright streams play, Hap-py as the dai-sies that dance on her way. *cresc.* *dim.* *mf* Man-y were the wild notes her mer-ry voice would pour, Man-y were the blithe birds that war-bled them o'er. Oh! I dream of Jean-ie with the light brown hair, Float-ing like a vi-sion on the soft sum-mer air.

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# NOCHES EN GRANADA

(Nights in Granada)

## TANGO

Alberto Jonás, born in Madrid and proud of his Spanish homeland, has surprised us with this simple and captivating tune. One might hardly expect this from a virtuoso who has spent the better part of his life in teaching other virtuosos. The tango, as danced in Spain, is sometimes a solo dance, in which the performer stands upon one spot and by means of movements of the head, arms, and body marks the rhythm of the dance. Grade 4.

ALBERTO JONÁS

Moderato M.M.  $\text{♩} = 72-84$

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T.M. & N.D.

CODA

# SWEET CLOVER BLOSSOMS

ELSIE K. BRETT

Grade 3½.

Andante M.M.  $\text{♩} = 108$

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# ON SILVER SKATES

The Frenchman, Emil Waldteufel, wrote *The Skaters*, the most famous skating waltz. Here, however, is a new waltz by an American composer in a style that might have come from the pen of Johann Strauss II. We feel that it has the unusual characteristics of a bit. Grade 3.

RALPH FEDERER

Tempo di Valzer M.M. ♩ = 144

*mf* *ten.* *sf* *p dolce* *cresc.* *f* *poco rit.* *a tempo* *p dolce* *cresc.* *sf* *ff con molto vivo* *D. C.* *con brio* *f*

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THE STUDE

# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## PEACE

C. B. HAWLEY

Edward Rowland Sill

Andante sostenuto

*'Tis not in seek-ing, 'Tis not in end-less striv-ing, Thy quest is found. Be still and list-en, Be still and drink the qui-et of all a-round. Not for thy cry-ing, Not for thy loud be-seech-ing, Will peace draw near. Rest with palms fold-ed, Rest with thine eye-lids fall-en, Lo! peace is here.*

*ppp*

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Daniel S. Twobig

# MAKE THE BEST OF THINGS

DAVID MARSHALL

Moderately and with much feeling

Lord, help me make the best of things. As  
 down life's road I go, Let joy or sor-row be my lot, If Thou de-cree it so,  
 Lord, teach my heart ne'er to com-plain, And give my soul glad wings, I ask but this, Lord,  
 on-ly this- To make the best of things.  
 know not what the fu-ture holds, Or what joys shall be mine, But faith in Thee will be my guide, Thy

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THE MUSIC

joye shall be my shrine; Lord, give me strength, when things go wrong, And life a new trial brings, Lord,  
 teach my heart to sing Thy praise, And make the best of things, And make the best of things.

## FAIRY ROCKETS

Words and music by MILTON HARDING

Fair-y rock-ets fill the trees And flit a-bout up-on the breeze, With  
 glimmer, shimmer, here and there, They twinkle for you ev'rywhere, Each fairy has her light so gay To go before and show the way. You  
 can-not guess, so nev-er try, This rock-et is the fire-fly.

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# THE KING'S REVIEW

## SECONDO

Tempo di Marcia M.M.  $\text{♩} = 126$

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WILLIAM BAINES  
Arr. by William Hodson

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THE RTUDE

# THE KING'S REVIEW

## PRIMO

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WILLIAM BAINES  
Arr. by William Hodson

FEBRUARY 1940



# DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

## SKYROCKETS

EDNA-MAE BURNAM

Grade 2½.

**Allegro M.M. ♩ = 63**

*mf* *rit.* *Fine* *a tempo* *mf* *rit.* *D.C.*

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Grade 1½.

## HIPPITY HOPPITY HOP-TOAD

ADA RICHTER

**Allegretto M.M. ♩ = 176**

*mf* Hip - pit - y hop - pit - y Hop - Toad, May I play with you? I can catch bugs in the gar - den, Hop o - ver flow - er beds too! *mf* *Moderato*

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THE ETUDE

**Tempo I**  
*mf* Hip - pit - y hop - pit - y Hop - Toad, I have hopped o - nough. Hip - pit - y hop - pit - y Hop - Toad, I'm al - most out of puff! *f* *Fine*

## HEADS UP!

MARCH

LEWELLYN LLOYD

Grade 2½.

**Tempo di Marcia M.M. ♩ = 144**

*mf* *simile* *cresc.* *poco a poco f* *D.C.*

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# THE BLACKBIRD'S SONG

MARIAN WILSON HALL

Grade 1½. Moderately M.M. ♩ = 168

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# ON THE ELEVATOR

HUGH ARNOLD

Grade 2. Quickly M.M. ♩ = 104

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FEBRUARY, 1940

## The Musical Debutante

(Continued from Page 76)

far back as the records go, ever had a stage career. No one had a musical career either, for that matter, although many members were musical and sang for the love of it; and Uncle Arthur—Mrs. Durbin's brother—lent to his church choir a very fine untrained baritone voice. Deanna's career, therefore, is without precedent on either the Read or the Durbin side of the house. Instead, she has established one.

Naturally a young girl's life cannot be devoted entirely to acting and to singing. Schooling, despite motion picture and radio activity, must go on. Deanna's education has been and is being acquired at Universal Studios where she attends classes for three hours each school day of the term.

A private tutor, assigned by the Los Angeles Board of Education, instructs her in regular high school subjects, and this year Deanna's status is that of a senior. California law stipulates that minors must not work more than four hours a day and insists upon one hour for recreation (lunch) and upon three hours schooling during school days; making a total of eight hours a child can be kept at a studio. On school days, therefore, Deanna leaves her scene at its finish and reports to her tutor. Her schoolroom is a portable one fitted out with books, chairs and necessary school equipment, and adjoining it there is a dressing and make-up room. While she is working on her lessons a "stand in" takes her place on the set while lights and camera are adjusted. As the "stand in" is usually a girl over eighteen, she can put in longer hours of work than the star.

### A Full Schedule

Deanna's schedule varies from day to day in accordance with the studio's demands and with the demands of her radio work. When working on a picture she usually rises at seven A. M., reports to the studio hairdresser at eight, to the make-up department at eight-thirty, is on the set and ready to work by nine. After lunch, work starts again at one P. M. and continues till five. This schedule varies, of course, if she has an earlier or a later "call" from the studio.

When she is not working Deanna has a singing lesson every afternoon at the home of her teacher. And

when she is at home there are many things she likes to do. There are pets to be played with: Tippy, her dog, Ferdinand, her parakeet; and the three turtles, Penny, Ray, and Eddie Cantor. And she likes to play ping pong, work on needlepoint, collect air mail stamps, and listen to the radio. Best of all she loves to play the phonograph. She has accumulated many fine records, among them some prize ones that were given her by Mr. Stokowski. When he directed "100 Men and a Girl," he presented to her a complete collection of his own recordings. The Durbin home, incidentally, is a spacious hillside residence in the Los Feliz district, a quiet residential section near Hollywood. The place—"much too big for us" Deanna's mother says—was taken because of its swimming pool. Deanna cannot frequent public beaches without attracting crowds of questioners and autograph seekers. As swimming is her favorite sport and form of exercise, a swimming pool is a necessary adjunct to the Durbin residence.

Just as fame bars her from bathing at beaches, so it also imposes on her a good many other restrictions. The life of a successful screen star, particularly one who sings, has of necessity to be regimented if work, school, study, practice and necessary recreation are all to be fitted in. But living by a schedule and giving up some of the pleasure enjoyed by non-professional girls of her age do not bother Deanna; she says her work is "fun." And by way of explanation she smiles beamingly and proffers her chief reason, "You see, I like to sing."

According to her mother, that liking for singing goes back to babyhood days; she sang before she could talk. Later she sang in school, in church, at home and at social gatherings. She sang so well the family decided she must have a voice coach. Singing is to her almost as much a part of living as is breathing. She has always sung.

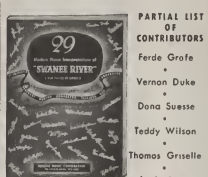
Supplementing that liking for singing, there is another thing that makes Deanna's career so significant about Deanna's success. She was willing and eager to learn after the spotlight suddenly swung her way. Although it has been repeatedly said that it is more difficult to stay at the top than to get there, this bit of wisdom is often ignored. But modest, normal, well balanced, unaffected Deanna has faced the fact that if one is going to succeed more than briefly, there must be added to natural ability a plenty of intensive work and serious study.

It is not true that the large majority of the listening public is not enamored of the finest music. If my years of broadcasting have taught me nothing else, they have brought out that fact very definitely. Give the people the best and they will learn to appreciate it. Teach them that music is a language they can understand and they will love it and revel in it."—Walter Damrosch.

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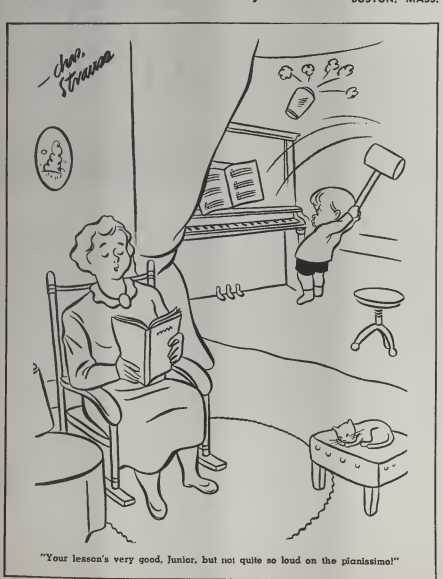
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## VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**About Violin Variants**  
S. K.—Violin variants are made of a great variety of substances. Violin makers, and more especially, obtain their materials from different sources. Many of these substances can be obtained in America, but some makers in the Orient, and various foreign countries, who do much violin playing, and how to apply variants (a complicated process, by the way) can be obtained from the little book, "The Violin, and How to Make It," which I have found to hold the scores of violin variants, and holding the violin very tight and straining it to and fro, in the most approved manner, by play.

There are several diagrams of violins, showing the exact measurements, of the various parts. The book is not expensive, and can be obtained through the publishers of THE ETUDE Music Magazine, 172 Chestnut St., Philadelphia, Pa.

**A Mellow Toned Instrument**  
B. R. M.—A history, and picture of the famous "Dolphin" Stradivarius violin will appear shortly in THE ETUDE. This violin is supposed to be the finest and most valuable Cremona violin in existence. I do not know of any quick method of imparting mellowness to the tone in the making of violins. Mellowness is achieved by constant study of various woods, and of the woods famous for making violins. From an amount of time is consumed by violin makers in trying to discover mellow toned woods; sometimes they are successful and sometimes not.

**About Scholarships**  
L. M.—From the information you send about your friend, she seems to be very talented in violin playing. As to obtaining a free scholarship in violin, it is not difficult to obtain, if one has sufficient talent. The Etude does not recommend certain schools, or colleges, but they can be found almost everywhere, such as New York, Philadelphia, Chicago, Boston and New Orleans. The pupil enrolls in the school, and after studying a certain time sufficient to become qualified for a scholarship. Then the date is set for an examination, and the applicants play, one after the other. The teachers and professors decide upon the grade of the pupils, and after these are tabulated, the best pupils are chosen for the scholarships.

**For Scores of the Chins**  
P. D.—There are two kinds of chins for playing. There are three scores of piano relief, which may or may not prove effective and an experienced doctor who is able to treat diseases of this character, and give his advice. Consult an experienced violin maker who does much violin playing, and he will be able to detect errors you make which result in the scores. Have him wash you while you are playing, and he will be able to detect errors you make which result in the scores. Have him wash you while you are playing, and he will be able to detect errors you make which result in the scores. Have him wash you while you are playing, and he will be able to detect errors you make which result in the scores.

**Violins from the Mittenwald Makers**  
J. H. L.—Very little information can be obtained about violin makers in the Mittenwald. Marksneukirchen, and Kingenbach, schools. There are many violin makers in Germany, on the various German schools, but very little in English. The violin makers in Germany, on the various German schools, but very little in English. The violin makers in Germany, on the various German schools, but very little in English.

**Violins by Francois Fent**  
J. T. H.—Francois Fent (1783-1788) was a French violin maker. He was one of the most famous violin makers of his time. He was one of the most famous violin makers of his time. He was one of the most famous violin makers of his time.

**The Social Art**  
(Continued from Page 82)  
years of study, and some that can be played slowly, note by note, by those in their first year. As in a new game, a happy smile shines on the young faces as the players begin to realize what an accomplishment their labor in learning to read notes is bringing to them.

**The Adult Pupil Memorizing**  
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## Why Not Start a Civic Junior Symphony Orchestra in Your Community?

(Continued from Page 98)

with his "Trouble Department." Of course, that is not its real name. On the books of the organization it is referred to as the Junior Symphony Committee, and ranks along with the Financial, Membership, Publicity, and all other executive committees. But so efficient are its members that whenever anything unforeseen arises, this is the committee that is immediately called in.

It has well earned its name, for in an emergency it has been known to produce anything from shoes, car tickets, dark suits and dresses (for concerts) on to medical aid for a sick child.

In addition to the splendid ensemble training that the Portland Junior Symphony Orchestra gives to boys and girls during their impressionable years, it also affords a rare opportunity for young student conductors, who benefit by actual experience in conducting the seventy-five piece preparatory orchestra, the feeder for the Junior Symphony Orchestra.

Some half dozen or so talented boys share up the class in orchestration, and are conducting. Every Saturday morning they are placed in charge of the subjunior, with the conductor hovering in the background ready with practical suggestions and advice. If more opportunities of this nature were possible, it would eliminate the dearth of American trained conductors actually versed in symphonic conducting.

The practical value of student trained conductors was forcefully demonstrated five years ago when the Junior started their "Inspiration Days"—a series of concerts for the purpose of raising additional funds. In the absence of Mr. Gerszkowitch, they were entirely directed by two fifteen year old assistant conductors.

On each of two successive summer afternoons a crowd of seven thousand people paid a nominal admission charge to listen to their music. What made the performance all the more outstanding was the fact that it was staged during the summer season, after the orchestra had disbanded.

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Harmony, organ, and ballet classes are other innovations connected with the Juniors' season. Such operas as "Aida" and "Carmen" have been given in concert form, the English version being used.

The music for all programs is the standard symphonic arrangement—no simplified scores ever being used. Likewise, it is the policy of the Junior Symphony Orchestra to include on every program the work of one American composer.

Interesting as the evening concerts are, it is the Saturday morning "Dress Rehearsals" that prove most fascinating. For this event a small charge admits any school child, and so popular are the programs that long before the concerts open, every seat is occupied. It is truly a festive occasion, with a master of ceremonies, and programs to which the children have contributed their own notes.

Nothing could be more inspiring than to watch the earnest faces of the Juniors as they interpret master compositions to over two thousand boys and girls. As youth plays to youth, there is a spirit of good fellowship, a camaraderie that is rarely found in an adult group presenting a similar program. With such a stimulating introduction, the child regards music as a delightful experience shared in common with other boys and girls—not something forced upon him by adults.

Has the venture, as a civic enterprise, proved entirely satisfactory? One need only browse through the files of the organization's correspondence to find that question answered again and again in commendatory words. J. Edgar Hoover is an ardent champion of its character building efforts, as are prominent judges, clergymen, school superintendents and musicians. The graduates continue to fill important positions in broadcasting studios, as conductors of symphony orchestras and as soloists.

With most of the world engulfed in war, or prospects of it, people are constantly confronted by ever-changing values. The value of music is neverchanging. There is no better way to teach good citizenship than through good music; for, even as music delights the soul, it disciplines the mind.

"Without a well disciplined moral sense," states one eminent writer, "the coming citizen must run the risk of having himself disciplined by the State."

Why not start a civic Junior Symphony Orchestra in your city? In helping these ambitious, enthusiastic boys and girls "find" themselves, a new world is opened to them, a world in which self-respect and honesty of endeavor replace the all too frequent hoodlumism of the adolescent.

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# By *Pietro Deiro* As Told to Elvera Collins

**S**OME ACCORDIONISTS find it difficult to play rhythmically. They claim that they actually feel the rhythm inwardly but cannot project it. The very fact that they realize they are not playing rhythmically is encouraging so we believe we can point out a few common faults which are to be blamed for the difficulty.

First of all, let us analyze rhythm. This word, in itself means "flow." To play rhythmically there must be a constant forward progression with regularity which is produced by an alternation of strong and weak beats. The strong beats should be accented. Although there are many different kinds of time, there are only two kinds of rhythms and these may be indicated by two and its multiples, and three and its multiples. Correct time helps to express rhythm but one must play in perfect time and yet not play in perfect time.

The bass section of the accordion is responsible for the projection of rhythm. The strong beats in the bass accompaniment are accented by giving the bellows a short, abrupt pull at the exact moment the bass button is depressed. The weak beats are played in the normal manner. If the accent of the strong beats is neglected, the rhythm is not projected. One common cause for neglect of the accent is that the player has formed the habit of having the bellows fully extended most of the time. This not only places the bellows out of control but also makes it impossible for the left hand to maintain a proper playing position, and these cause errors. Rhythmic playing is produced best when the bellows are only partially extended, for then the strong beats may be accented with regular precision.

### Accurate Fingering—Good Rhythm

Another common cause for un-rhythmic playing is a matter of timing. Some accordionists play in perfect rhythm when they have a simple right hand and chord accompaniment with few changes. They lose their rhythm when the basses become complicated, such as when a figuration is worked out. The reason is that they are not sure of their fingering, and they grope about for the right button, which makes

just enough delay so that the strong beats are not played on time nor are the accented. Special attention should be given to establish a definite system of fingering for all of the complicated bass passages, so that the player will be just as much at home moving up and down the keyboard as when he plays a few bass and chords. And this may help to simplify difficult bass passages. For want of a better term we shall call it a "trick of preparedness." It concerns the third finger, as to this finger usually falls the task of playing the accented basses for the strong beats, and this is why it is essential that the timing be exact. A delay of a fraction of a second will spoil the rhythm. After a bass button has been played, the third finger should immediately reach out and prepare to play the next bass button. The strong beats are prepared for the next bass while the second finger is playing the chord.

We have observed some players who strike a bass button and then permit the third finger to relax. After that button until the moment arrives to play the next bass button. Naturally there is a loss of time while the finger is getting into position, and although brief, it is just enough to cause un-rhythmic playing. It is advisable constantly to reach ahead a measure, or even more, and to anticipate the next bass button. This will be played exactly on time and accented. The fourth finger is often used when a bass figuration is given and the same rules for reaching out and anticipating apply to it as to the third finger.

There are instances when certain passages require a bass figuration to predominate while the melodic line is played lightly. Here again we find another pitfall. Here again the player emphasizes the bass passage. The reason is that they think they must drag out the basses in order to emphasize them; but the correct way is to emphasize by accent, with an immediate release of the button.

### Practice Material

To illustrate the explanations we have given, your attention is directed to excerpts of the *Inez Waltz*, shown

Ex. 1

The second quotation is a good example of a bass figuration which calls for considerable shifting about on the bass keyboard. Notice the

sostenuto il basso

A musical score for a piano piece. The title 'sostenuto il basso' is written above the staff. The score is in 2/4 time, indicated by a '1' over a '2' in the top left. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and contains several measures with notes and rests. The bass staff also has a key signature of one flat and contains notes and rests. There are some markings like 'm' and '7' in the bass staff. The overall style is that of a vintage music book.

marking *sostenuto il basso* which indicates that the bass figuration must

(Continued from Page 84)

Edward Kilenyi, the young Hungarian pianist (not Polish as we previously stated), has contributed performances of the "Etudes, Op. 10" by Chopin and the "Sonata in B-flat

\* \*

*"There is but one function for the beauty of inevitability. Be romantic, let it give man the beauty of the past; be modern, or ultramodern, let it be beautiful."*

As we look at the second and third measures we find that, after the third finger has played the D bass in the second measure, the fourth finger should immediately reach out and get into position to be ready to play the E-flat bass for the first count of the third measure. While the two C minor chords are being played in the third measure, the third finger should reach over and get into position to play the E counterbass for the first count of the fourth measure. The bass figuration continues accordingly.


music. Although he achieves better recording than Cortot did in the Victor set (M-500), one finds the latter's performances of the waltzes far more enjoyable.

The balance between the voice and the new orchestra is excellently achieved. Particularly beautiful is the lyric quality of the tenor's voice in the Gounod aria; and, from a dramatic standpoint, his singing of the Mascagni aria must be regarded as one of his best recordings.

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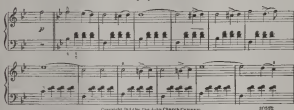
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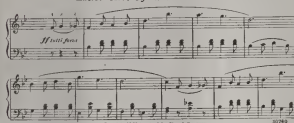
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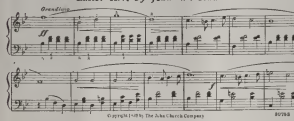
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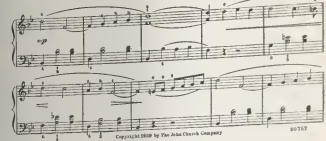
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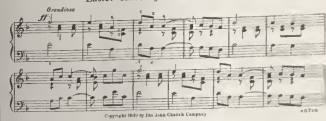
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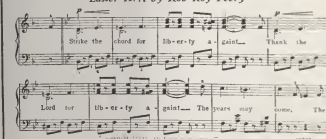
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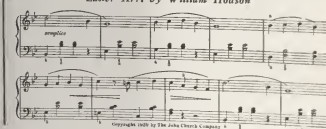
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## The Harpist and His Problems

(Continued from Page 99)

harp govern pitch only, and have nothing to do with sustaining or damping tone, as on the piano. This again points to the great importance of tone development. The harpist has no mechanical device to aid him; every least nuancing of tone must be accomplished directly by the fingers on the strings.

### And Then Muffling

After the development of tone, the harpist's most significant problem is that of muffling. This, really, is the stopping of tonal vibrations, and it is made necessary by the nature of the instrument. The normal harp tone is completely sustained, and lasts a long time. If a single string is plucked, it will give free vibration for more than a minute. Indeed, the tone will not cease until the string stops. If the string is plucked merely for experimental purposes, it is amusing to wait to see how long it goes on vibrating. If, however, it is playing musical phrases, the long duration of the normal harpstring vibration would confuse the tones with each other and cause blurs and discords. Thus, the harpist must stop the vibration of the strings artificially with his hands. This is called muffling. It may be observed when, in the midst of playing, the harpist places his palms flat against the strings.

The harp is such a sensitive instrument that all the strings vibrate in sympathy when one is plucked; and the deeper toned strings (that is to say, the longer ones) vibrate with greater intensity than the shorter ones. Thus the art of muffling involves the manual cutting out of all vibrations except those expressly desired. This process is extremely important, and depends upon the innate taste of the performer. Mufflings are not always marked on a harp score, as too many signs might confuse the player. The harpist must feel and know when and where to muffle, and how long to wait before muffling. Sometimes a prolongation of sympathetic vibrations produces a sort of nebulousness that is, at a given moment, extremely effective. In such cases, a too prompt muffling would detract from the result. Sometimes an immediate muffling is imperative.

Starcato effects are produced by muffling each string as it is played. A complete stoppage of tone requires the muffling not only of the string played, but also of all the others that vibrate in sympathy. In this, muffling is the exact opposite of piano pedaling. The normal piano tone is unsustained, and requires the use of the forte pedal to make

it sustaining. The normal harp tone is exactly what the piano tone is with the forte pedal applied. Thus, just as the pianist must develop the art of pedaling, the harpist must learn to muffle.

From the extremely personal nature of the response required to draw effects from strings that are so little aided by mechanical devices, it will be seen that the first quality of harp work must be inborn musical feeling. More than in any other field of music, perhaps, an excellent ear, flawless taste, and a most sensitive musical awareness are absolutely necessary. Music itself, and a careful development of musical qualities are, after all, the chief factors for any student to work towards. The instrument itself, important as it is, must remain in second place.

I have little sympathy with the study of instruments for their own sake. Their purpose is to give utterance to musical truth, to reflect the thoughts and souls of the composers. The mere act of technical performance, no matter how perfect, is quite meaningless without a rich substratum of musical thought. The teacher's most useful task is to inculcate into his students the belief that they must be, first of all, musicians, and, after this, be harpists.

To become a musician is more important than to play the harp; and it requires longer and deeper study. It is extremely unwise to start a young student on harp lessons—or, for that matter, in violin or piano lessons—without at the same time providing him with a firm foundation of theory, solfège and music history. Without these, he may play notes, but he will never know who he is playing precisely the notes that he does. And how much he will miss if he does not learn it. Where the instrument itself is so simple, mere virtuosity is subordinate to the deeper musical values. It is comparatively simple, after all, to deprive the fingers into the accomplishment of "fingerwork," but it is less than worthy harp playing.

### Treasures from the Past

There is still an immense field to be explored in the little known harp music of the 17th and 18th centuries. Before the beginning of the 19th century, the harp was a considerably handicapped instrument. It had no pedals; key changes had to be effected by hand-manipulated levers, while playing; and it was impossible to modulate. It was Sebastian Erard, the founder of the great French piano house, who rescued the harp from its deficiencies by perfecting the pedals and inventing the double movement. After Erard developed the modern harp, composers, for the most part virtuosos of the instrument themselves, arranged their works to meet the greater possibilities of the new structural form, and the older works sank into a state of

neglect from which they are still waiting to be rescued.

There still exists much interesting music, which was written for and played on the harp during this early period, but published, later, for harpsichord or organ, probably because of the fact that there were so few harpists at that time. We have one striking example in the "Concerto in B-flat" of Handel, which was written for the harp. The autographed manuscript of Handel, now in the British Museum, is clearly marked "per la harpa"; but the first edited publication of the work (1738) bears the indication of having been written for the harpsichord or organ. I had the great pleasure of reviving this concerto, which had been quite neglected by harpists because it had never been adapted to the modern instrument. This revision of the harp part, including a cadenza which connects the *Larghetto* with the *Finale* is now published. Another example is the "Suite" of Carl Philip Emanuel Bach, the manuscript of which is in the *Bibliothèque du Conservatoire* in Brussels. The manuscript bears the title "Für die Harfe," Berlin 1762.

From the end of the Renaissance until the late 18th century, the notation of harp music was exactly the same as that of the piano or the organ; that is to say, simple figures and bass below the melodic line. Thus, it is quite impossible for us to conceive, from these manuscripts, of the degree of technical development of the harpists of that period; but we know for a certainty that the composers of this time depended upon the skill and the musicianship of the performers; which, of course, may have been leaving too much to their initiative.

These examples are stressed to point out the adaptation of the harp of music written for lute, clavichord, or harpsichord, is in perfect accord with the traditions of that era. Harp, lute, harpsichord, and even the organ of that day were held to be of quite the same family, and the rendition of these compositions depended upon the in-

dividual taste and musicianship of the performer, regardless of his instrument.

### America's Musical Promise

For the past three years, it has been my pleasure of living entirely in America, devoting all my teaching to American students. Individual Americans are no strangers, because of the fine opportunity I had had of working with them in Fontainebleau, since 1921. But even this experience had not prepared me for the wealth of musical vitality and enthusiasm one finds among Americans in their own land. The American student does not lack the gift of musical endowment. He must be taught, however, how to work, how to develop his gifts, how to adjust himself to the best possible relationship between himself and music. The American student's greatest fault is the zeal which leads him into the pitfall of working too fast. At best, this mistaken ardor results simply in overdoing. But at its worst, it can do the incalculable harm of forcing. Now, the impact of this in music is, not to "get there," but to learn music, in a musically way. For this, the element of time is necessary, quite as it is in the development of a plant. The finest seed and the richest soil are wasted if the plant is not allowed sufficient time in which to grow. Just so in music. One cannot practice twenty hours at a time, in the belief that this will make for quicker progress than practicing two hours a day for ten days. Quite the contrary, the speed system will delay advancement. The secret of study is, quite simply, to master, to learn. After one has learned, it is permissible to demonstrate what one knows. But to study for the sake of hastening the hour of demonstration is ruinous. Always, the thing that demonstrates—be it harp playing, composition, or any other branch of music—must grow slowly, carefully, out of deeply acquired knowledge; never should it be allowed to exist as a goal in its own right. That, perhaps, is the secret of music study.

## Francisco Tarrega

(Continued from Page 131)

the tremolo study, *Recuerdos de la Alhambra*, will always cherish it as a musical miracle. Another number of outstanding merit is the *Capricho Arabe*, a most delightful and effective piece showing the Moorish influence upon the music of Southern Spain. This has been successfully re-produced by Julio Martinez Oyarun, on Columbia record #8945TD. The *Danza Mora Grande Jota de Con certo, Tango*, and many others, may be found on the programs of guitarists; and altogether there were published over fifty original compositions.

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(Continued on Page 139)

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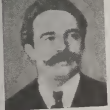
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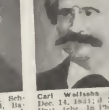
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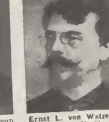
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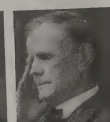
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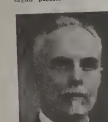
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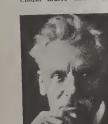
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## The Keystone of Our Nation

(Continued from Page 77)

children playing masterly works, has become one of the present day features of home life. There is an emotional thrill that comes with the performance of beautiful music of this type, which it is hard to describe. The Etude receives many inspiring photographs of splendid home groups. In the impressive painting accompanying this editorial, "The Little Trio" by John C. Johnson, which hangs in the splendid Art Museum of Toledo, Ohio, we have the picture of what is happening in thousands of homes in all parts of the country.

The parents in such a home as is pictured here do not have to worry about what is happening to their children thus engrossed in the making of beautiful music. There has been a definite swing toward a more united home, resulting in home entertainment and, above all, musicianship on the part of the members of the home, as evidenced by family groups once again around the piano with the stringed instruments filling in a much needed gap. There seems, in the last decade, to have grown a sincere tendency toward "homemade" music and it is to the strengthening of this ideal of the American home that we now pay tribute.

As long as this keystone, the home, with its spiritual, social, intellectual, entertaining and domestic harmony is held aloft, there need be no fear of a collapse of the nation of which we are so proud and under whose institutions we have become one of the greatest of all commonwealths in the world's history.

## Francisco Tarrega

(Continued from Page 135)

tions of Tarrega, while many others remained in manuscript. It is a curious fact that the name of Tarrega became best known in the musical world, through his pupils, amongst whom the late Miguel Lobos was the most celebrated. Others are Emilio Pujol, now residing in Paris; Garcia Fortea of Madrid; Domènec Prat, in Buenos Aires; and a host of others still residing in Spain or having emigrated to South America. These men, imbued with the spirit of Tarrega, introduced his compositions and transcriptions to the world and caused the name of the master to become known to all interested in the guitar.

Much has been written about the new technique and the Spanish School founded by Tarrega. For long, until a few years before his death, he used the so-called nail stroke. This does not mean that he cultivated long finger nails and struck the strings with these exclusively. Information given the writer, by several persons intimately acquainted with Tarrega, may be taken as authentic, and a brief description is here submitted. The nails on the fingers of the right hand should project about a thirty-second of an inch beyond the fleshy part of the finger tip. As the finger tip strikes the string, the edge of the nail is the last part of the finger to leave the string, imparting a certain crispness to the tone. This system is used by Segovia and most of the other great artists. During the last few years of his life, Tarrega shortened his nails and played with the finger tips alone. When he played in this manner, some of his friends remonstrated with him, pointing out that while his tone was pure and round, it was not as powerful as formerly. To this Tarrega replied that he preferred less volume and more beautiful tone.

It was during this period that Emilio Pujol studied with him and adopted this nailless stroke. This method is followed by most of the finest Alfonso, said to be one of the finest of the younger generation of guitarists, now living in London, where he has given a number of recitals. In an article on guitar technique, which appeared in an English magazine, Alfonso expressed himself thus: "It is not so much a question of obtaining good tone by finger tips or nails; the question of temperament of each guitarist must be considered. There are nails equal to fingertips, and fingertips equal to nails. The ideal is a combination of both; for the sake of variety. The 'Tarrega School' consists of 'caressing' the strings instead of 'striking' them, and of keeping the movement of the fingers at a minimum, striving always for beautiful tone."

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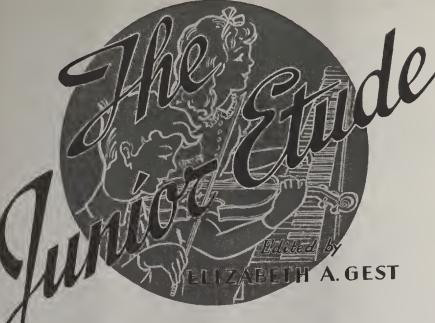
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**Jimmy's Orchestra Practice**  
By Martha Stewart

With his little black violin case tucked securely under his right arm, Jimmy Adams was rushing down the corridor of the J. F. Brown School, to the auditorium.

"My, why all the excitement?" he heard a voice behind him exclaim. Turning, Jimmy saw Mr. Lacy, the Principal, smiling down at him.

"Oh, Mr. Lacy, I'm so thrilled I could shout!" Jimmy replied, with his brown eyes sparkling. "We are having our first school orchestra practice this afternoon, and—and I think it's swell. Don't you?"

"I certainly do, Jimmy," replied the Principal, enthusiastically. "This is the first year that Brown School has had an orchestra. I shall always remember this day as being very important in the history of our school."

"Oh, me too, Mr. Lacy," Jimmy declared. "I've wanted to play in an orchestra ever since I started studying the violin four years ago."

"That's fine!" Mr. Lacy smiled. "By the way, have you met our orchestra conductor, Miss Knowles? I feel quite sure you will learn a great deal from her about orchestra playing."

"No, I haven't met her yet, but if she conducts orchestra, I'm sure she must be wonderful," Jimmy called back as he scampered on. "Goodbye, Mr. Lacy."

As Jimmy entered the auditorium he was wondering what Mr. Lacy meant when he said that he would learn a great deal about orchestra playing from Miss Knowles. He had always thought that orchestra work was just many instruments playing in harmony. "What else should one know of orchestra playing except that everyone should start at the same time and end at the same

time?" he wondered as he tucked his head on one side.

But here he was meeting Miss Knowles, and up on the stage were many children with violins, violoncellos, clarinets, flutes, oboes, and all sorts of other instruments.

In a few minutes all of the children were in their places, and Miss Knowles was standing before them, baton in hand.

"The first important requirement of orchestra playing is that we all be in tune," she said.

"Oh, I'm in tune," said Jimmy.

"So am I," remarked small Bobby Lile from behind his big violoncello.

"But are we all in tune with one another?" inquired Miss Knowles. "You see, boys and girls, your particular instrument may be in tune with a piano or a pitch pipe to which you tuned it, but your instruments may still not be in tune with one another, and that is very important. If one violin is out of tune with the other instruments, how can we play in perfect harmony?"

Jimmy had never thought of that and neither had many of the other children. When they were all correctly tuned to the oboe, Miss Knowles made several motions with the baton and explained to them what they meant.

"Now, in what tempo do we always play a piece when we first practice it?" she inquired.

Marie Mead fingered her flute as she answered, "That depends upon the tempo of the piece, doesn't it, Miss Knowles?"

"Oh, no!" exclaimed Herbert Dean. "My teacher tells me always to practice a new piece slowly."

"That is correct, Herbert," Miss Knowles nodded approvingly. "Will

you tell us why?"

"Well, she says that it is much better to play it slowly without any mistakes than to play it fast and make mistakes. Anyhow, it's hard to play a piece correctly after you have made a lot of mistakes in it. The mistakes keep coming back."

"Your teacher has certainly given you an excellent point to follow in your practice, and we want to follow it in our orchestra practice too," Miss Knowles remarked.

Jimmy almost bobbed out of his chair as he said, "My teacher told me about practicing slowly, too, and now I know how important it is, because with so many of us playing together it would be harder than ever to get rid of mistakes if we played too fast and carelessly."

"I expected it to be work," Hal Lester agreed, "because my Dad says that everything that is worth doing takes hard and careful work, and I think so too."

"Of course," smiled Miss Knowles. "And now that we all understand these points of orchestra playing, let us begin by practicing Schubert's *Serenade*. The music is on the stands."

When Jimmy left orchestra practice an hour later, he understood perfectly what Mr. Lacy had meant when he said that he would learn many new things there. After this first practice, Jimmy was even more enthusiastic than before.

"Oh, boy!" he thought, "the orchestra is not only going to be fun, but I feel as though we are all going to work so hard that we will accomplish something really wonderful!"

If Miss Knowles had heard Jimmy's thoughts, she probably would have said, "Right you are, for one of the most wonderful things one can do in this world is to make beautiful music in harmony with others."

## Speeding

By Frances Taylor Rather

DEAR STUDENTS, wait! Why will you speed? Learn first to walk, then RUN; your fingers must be trained with care ere your fingers must use too much high speed can be well DONE. In babies' first attempts to walk they use too much high SPEED; but slower pace, with fewer falls would better suit their NEED.

## ???ASK ANOTHER???

### Musical Geography

1. In what town was Bach born?
2. What river did Strauss honor by naming a waltz for it?
3. In what state was Stephen Foster born?
4. In what country was the first opera written?
5. In what city is Handel buried?
6. From what country does the Morris

7. Dance come?
8. From what country does the folk-song *Swing Low, Sweet Chariot* come?
9. In what country is the scene of the opera *Flida* laid?
10. In what city did Mendelssohn establish a conservatory of music?

(Answers on this page)

## Nellie's Notes

By E. S. B.



NELLIE MEANT TO PLAY THE NOTES SHE SAW UPON THE PAGE BUT NELLIE MADE MISTAKES AGAIN.

THE NOTES FLEW IN A RALE



- Answers to Ask Another
1. Eisenach, 2. The Danube, 3. Poland, 4. Italy, 5. London & England, 6. Finland, 8. United States of America, 9. Egypt, 10. Leipzig.

Likewise, the speeding motorist too often comes to GRIEF, with trouble deeply serious, and far beyond RELIEF.

So please note well such accidents and let this be your CUE—keep your machine in proper gear, to take you safely THROUGH! Just bear in mind that "haste makes waste"; for speed you must PREPARE. Now heed this well, SLOW PRACTICE FIRST; if speed is forced, BEWARE!

## The February Recital

By Leonora Sill Ashton

"George Washington was very fond of music," Miss Andrews told her pupils. "Whenever he was able, he attended concerts in New York and Philadelphia, and liked to have music as often as possible in his home. For our February recital I want you children each to play a composition which will represent one of the forms of music that was played in Washington's day."

When the evening of the recital came, Adelaide was the first one on the program. "I am going to play a minuet," she told the audience. "George Washington often danced this with his friends. The minuet is written in three-four time, and it is played with the same stately dignity in which it is danced."

Mildred came next. "I am going to play a gavotte," she said. "This was another favorite dance of George Washington. The gavotte is written in four-four time and is played at a moderate tempo. This dance originated with the peasants of France, but its melodies were so lovely and its time was so graceful that it was adapted to the great ball rooms of Europe, and from there it came to America."

After Mildred had finished the gavotte, Bob announced to the audience that he was going to play a country dance. "There were a great many of these composed in the early days of our country, when so many people were farmers," he explained. "And they were danced on the grass, and in the big barns. The one I am going to play is named *The Buff Coat*. It is written in six-eight time. You will hear how gay and happy the music is."

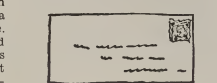
Harry played a country dance too. "Mine is called *Shepherd Hey*," said he. "It is written in four-four time, but it is as gay and cheerful as *The Buff Coat*."

"My piece is called a cotillon," announced Beth as she went up to the piano. "Cotillon means petticoat or short skirt, and in the beginning, the music was a very simple French dance. In Washington's day, however, it became a very beautiful one. People wore their gayest clothes when they danced it, and exchanged favors and presents too. You will hear that the music of the cotillon is very much like that of the country dances."

The last number on the program was Meg's. "To close the recital," said she, "I am going to play the kind of music which came at the end of every dance in Washington's day. It is called the *Virginia Reel*.

The reel has been danced in Ireland and Scotland for a great many years, but only by Irish people, at a time. In Virginia, every person who had attended the party joined in the dance just before they went home."

Meg played the music of the reel, called *Money Musk* and so ended the February recital of the types of music that were played in the days of George Washington. How many such pieces can you play?



DEAR JUNIOR ETUDE: I tried three copies of *THE ETUDE* and I judged it so interesting that I have subscribed, so you can realize how much it means to me. I am in high school and thoroughly enjoy music. I play the bells, cymbals and triangle in our school orchestra, and this, beside my own practice has given me the inspiration to study music to greater goals, if possible.

From your friend,  
JENNIFER BEACH  
New York

(N. B. We regret that this Junior Etude does not have space to print the poem referred to above.)

DEAR JUNIOR ETUDE: We have such an interesting Baby Orchestra that I thought the readers of the *Junior Etude* would like to know about it.

We have twenty members ranging in age from three to ten. We gave our first program in September for the Kiwanis Club in Albany, and the next week for the Rotary. Last week we gave our fourteenth program in Canton. We have advanced with we can give more, and we have learned to play many pieces which are required to do solo work. We also have two members of Orchestras, who take turns introducing the orchestra, announcing each number and making the closing speech. One boy who plays piano solo also directs the orchestra.

We wear black velvet suits with white bows. We have such good times when we meet to practice, and several times this year our teacher has given us presents. We enjoy playing our public programs, for everyone treats us so well, so we think we are very lucky children to be able to belong to a Baby Orchestra.

CHELSEA TRIBLE, STOLIFER (Age 7)

## Honorable Mention for November Essays:

Marie Unzer; Ruth Raamuser; Elsie Swanson; Bernadette Deveau; Hinda Pressman; Miriam Parry; Betty Jane Byrne; Harold Kahn; Marilyn Rappoport; Deborah Lee Satz; Mary Caroline Peters; Betty Jane Cooper; Nancy Lopez; Jim Leeman; Mary Katherine Morgan; Joan B. Ford; Audrey Lee Wason; Robert Melchior; Herman Hemberger; Joan Cunningham; George Bolinsky; Mary Alice

Graham; Dorothy E. Pingrock; Roberta M. Bowne; Norma Gene Baker; Mary Elizabeth Willard; Sarah Lee Hagler; Helen Pressman; Ann Gordon Hall; Jeanne Barnard Jones; Mattie Davis; Gerald Horton; Thomas Boyle; Leonie Reiser; Sally Rue Justice; Shirley Ockenden; Gordon Michler; Irene Kerschner; Jeannette Sigman; Lillian Kosen; Robert G. Knapp; Marjorie Peters.



Musical Kindergarten, Scranton, Pennsylvania

## Junior Etude Contest

The JUNIOR ETUDE will award three pretty prizes each month, for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years; Class C, under eleven years.

Subject for story or essay this month, "My Hobby." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February 15th. Names of prize winners and their contributions will appear in the May issue. The thirty next best contributors will receive honorable mention.

## RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriter and do not

have anyone copy your work for you. When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class). Competitors who do not comply with all of the above rules will not be considered.

## Why I Study Music

(Prize winner in Class C)

I study music because it gives me much pleasure. If I do not study it now I will not enjoy life as much when I am blither. My teacher told me to practice hard, and this set me to thinking.

"Well," I asked her, "what do people study music for?"

She asked, "What do you think?"

And then I answered, "To be able to play and enjoy beautiful music and to make other people happy."

And she said, "Yes."

Then on another day some one was playing the piano and my teacher asked me if I had any piece ready to play, so I played a piece and I noticed she enjoyed it very much. And now when anyone asks me to play I always play. I am glad I am studying music.

Olive Fitch (Age 8), Missouri

## Why I Study Music

(Prize winner in Class A)

Music is the age old language of people of all nations. Thoughts and emotions can be better expressed in music than by almost any other medium. Wistful longings, radiant joy, weary sadness and towering rage, all find their outlet in music. Music is the feeling that pours forth from exquisite harmony or shimmering trills can be only experienced, not described.

The golden chords and warm tones of a melody are haunting, and they stir the heart on to a deeper sense of happiness and cheer. It is a stimulant to mental exertion, putting in its place a brilliant star of hope and ambition.

People's lives are greatly enriched by music. These are the reasons I study music.

Dorothy Perkins (Age 15), California

## Why I Study Music

(Prize winner in Class B)



I study music, first, because I love it and would not be happy without it; second, because someday I hope to make music my profession; third, because "music study excites life" and is a stimulant to mental exertion; fourth, because I believe God has given me musical talent, which He expects me to cultivate and to use to the best advantage.

Charles Johnson (Age 11), Georgia

## Answers to Composer Puzzle in November:

Mendelssohn  
Bethoven  
Tchaikowsky

## Prize Winners for November Composer Puzzle:

Class A, Susan Kotler (Age 13), Michigan  
Class B, Glenn Brolley (Age 13), Alabama  
Class C, Marie Jonell (Age 10), Pennsylvania

## Honorable Mention for November Puzzles:

Theresa Rodger McCall; Gloria Roth; Olory Bether; Roberta Riddle; Krma Irene Reiter; Betty Joseph; Arlene Pether; Betty L. Klaber; Patricia Louise Sander; Douglas Pruce; Mary Ann Tracy; Betty Jane Byrne; Betty L. Klaber; Elaine Foley; Joan B. Ford; Jim Leeman; Mary Louise Pench; Jeannette Sigman; Robert G. Knapp; Kathleen Mosbach; George Lett Jones; Betty Landa; Betty Byne; Robert G. Knapp; Matthew; Kathleen Mosbach; Hough; Laura Chetham; Loda; Wallace Howel; Irene Kerschner; Charlotte Van Dine; Rosemary Moxey; Marjorie Ann Fort; Betty Kippert; Mary Caroline Peters; Shirley Ockenden; Paul Keuter.



—February 1940—

AT THE COLOLE—FELTON	\$0.75
CHILD'S OWN BOOK—DYRK—TAPPER	.....
EIGHTEEN SHORT STUDIES FOR TECHNIC AND	20
JACK AND THE BEANSTALK—STORY WITH	.....
MUSIC FOR THE PIANO—RICHTER	.....
MY OWN HYPN BOOK—FELTON	.....
MY OWN HYPN BOOK—EASY PIANO COLLEC-	.....
TION—RICHTER	.....
PIANO DUET SONGS—RICHTER	.....
SIDE BY SIDE—PIANO DUET ALBUM—KETTERER	.....
SYMPHONIC SKELTON SCENES—KATZNER	.....
Set of Four	.....
No. 1 Symphony No. 5 in C Minor	.....
Beethoven	.....
No. 1 Symphony No. 6 in B Minor	.....
No. 2 Symphony in D Minor—FARNET	.....
No. 4 Symphony in C Minor—FARNET	.....
THE MUSICIAN'S MUSIC—THE ABSTRACT	1.25
TWELVE MASTER ETUDES IN MINOR KEYS	.....
(PIANO)—ZACHARA	.....
THE MUSIC FROM THE "WELL-TIM-	.....
PERED CLAYCHORD" (BACH)—PIANO—ED.	.....
WHE' LINE, MOON RISES—MUSICAL COMEDY—	.....

Presser Service—helpful descriptive literature giving extensive listings of successful numbers, liberal examination privileges and the assistance of a

It is particularly interesting to note that so many composers of piano pieces, songs, anthems, and other numbers

much that is interesting and picturesque associated with tunes and which never will be denied a place in America's musical history.

eraire. It is a priceless gift to be able to perpetuate, in prose and verse, clever sayings, happenings and humor in the life of a family.

Mrs. Richter's practical experience in teaching children led her naturally to arranging beautiful melodies for them to play. Her *My First Song Book*

Period, they might well be considered as belonging to the Romantic Period of Chopin, Schumann, and Mendelssohn. It is a startling truth that, notwith-

the production of the *Symphonic Sketches*. It has not been possible to put these Scores on the market as soon as was expected. The progress during the past month, however, has been particularly gratifying and since the special advance of publication offer will be withdrawn as soon as the works appear.

This volume, now in the course of preparation, is a work which will prove to be a real contribution to the somewhat limited number of books for the advanced student and it will at the same time establish the author, a countryman of Chopin, as a most gifted writer of genuine études.

To hear good music often, is to learn to love it—and to love it is to want to perform it, if only in a simplified form. In *Melodies Everyone Loves* there is a wide variety of interesting and familiar material, none of it over fourth grade in difficulty, and some of it still easier.

FEBRUARY, 1941

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(Continued on page 144)



## Melodies Everyone Loves (Cont.)

This will be a boon for many grown-up music lovers whose opportunities for learning to play the piano may have been limited.

The following classic composers are represented in this choice book: Tschalchowsky, Rossini, Moszkowski, Gounod, Weber, etc., while among the writers of lighter music are Strauss, Waldteufel, Grieg, Chaminade, Debussy, Nicolai, Gabriel-Marie, Giletti, Massenet, etc.

For the low cash price of 40 cents, postpaid, our customers may order single copies now, in advance of publication; the book to be sent as soon as published. Because of copyright restrictions we are compelled to confine the sale of this book to the United States and Its Possessions.

## CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, by Thomas Tappan

In selecting Dvořák as the subject of his next booklet in this popular series, the author has chosen a musician whose works are much admired by the American music public and whose distinctive melodies are familiar here, even to the children. The beautiful *Largo*, from the "New World" Symphony, the piquant *Humoresque*, the gay *Slavonic Dances*, and the touching *Song My Mother Taught Me* are loved by music folk everywhere.

Most *Erude* readers are acquainted with the previously published booklets in this series and their purpose in the musical education of children. The study of biography makes the composers of the pieces young students are called upon to play real live human beings and it multiplies the child's interest in his music studies. For classes, and for use in Junior High schools, these booklets are ideal.

Each booklet contains a single biography and the following composers have been covered previously: Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert, Schumann, Tschalchowsky, Verdi and Wagner. The price of each of these booklets is 20 cents.

In advance of publication orders may be placed for single copies of the Dvořák booklet at the special price of 10 cents, postpaid. Copies will be delivered as soon as the booklet is published.

## THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music

by Laurence Ashbourn—The author of this work is the able assistant of Dr. Walter Damrosch at the National Broadcasting Co. Through letters from thousands of the "unseen audience" he came to realize the need of these interested listeners for information and guidance that would assist them in a better understanding of the music they hear.

In this book (originally a series of articles appearing in *The Erude*) Mr. Ashbourn writes not for those who want to be able to write music, but for those who want to become more intelligent listeners. And yet, the articles have proved so enlightening and practical that many teachers and students are ordering copies of the book with the intention of making for it a place in their reference library.

The preparation of this book for publication is proceeding slowly, but when copies are ready and delivered to you which might possibly occur, or to make good a missing copy.

surely be delighted with a fine volume for their library—more likely for their reference table. The publication cash price is \$1.25, postpaid.

NY OWN HYMN BOOK, *Favorite Hymns in Organ Arrangements for Piano*, by Ada Richter—Perhaps the most advertisement for the piano is the manner in which the writers of many popular hymns, either at home or in Church or Sunday School gatherings. This is because the notes for four-part singing are given in the average hymn or gospel song book often not conveniently "under the hands" for the average pianist.

We now have in course of publication this book containing the music for more than fifty hymns, so arranged as to make it possible for a young pupil who has only a year of study to "show up" older amateurs who do not know how to handle hymn playing properly, when they have nothing but the average hymn book from which to read the music. This is a fine variety of favorite hymns, meeting, or gospel songs. Teachers will do well to see to it that their young pupils have this book for recreational as well as practical uses, particularly when such pupils come from the homes of those who attend Evangelical Churches. The advance of publication cash price for a single copy is 30 cents, postpaid. No orders accepted for delivery beyond the United States and Its Possessions.

ADVANCE OF PUBLICATION OFFER WITHIN THE SERIES—Although the forthcoming publication of the work being issued this month has not been given extensive publicity quite a few orders for copies have been received, proof that there is a demand for tuneful, devotional cantatas that can be presented with comparatively little rehearsing. Immediately the volume is published copies will be mailed to those who subscribed for them in advance of publication, and choirmasters, and those having in charge the buying of music for the church, may order quantities on a usual liberal terms. Of course, the special advance of publication price is now withdrawn. Single copies may be had for examination.

*The Resurrection Song*, by Louise E. Stairs is an Easter cantata which is in mind. It is melodious, and there is a most satisfying blending of text and music. There are voices for soprano, alto, a trio for soprano, alto and tenor and seven choruses, some of them varied with short solos and vocal combinations. The text is based largely upon passages from the Scriptures with familiar hymns interpolated. The time of performance will run about for a thirty-five minutes. Price, 60 cents.

DELAIED STUDIES—Each season, owing to the holiday rush, *Erude* are delayed and sometimes lost in the mails. If any copies of *THE ERUDE*, for which you have subscribed, have gone astray, do not write to the address where you placed your subscription. Write directly to *THE ERUDE MUSIC MAGAZINE*, 1712 Chestnut Street, Philadelphia, Pa. If you have changed your address, give both Old and New addresses. We are here to give you good service and are glad to correct promptly any error which might possibly occur, or to make good a missing copy.

STRIKE UP THE BAND—When the parade starts, those with musical instruction lead it off. In instruments forming the band of music publications, the great parade that have won friends those with merit and beauty. They form the band of "best sellers." Fortunately it is not in one month's time that new editions of these "best sellers" must be printed; therefore, a review of last month's printing orders shows only a small portion of the many publications in the various classifications that are entitled to a "best sellers" rating. The following is a selected list from the printings of the last thirty days. A complete copy of any one of these numbers may be secured for examination through the direct mail service of the Theodore Presser Co.

SHEET MUSIC—PIANO SOLO  
Cat. No. Title and Composer... Pr.  
1874 The First Lesson, Op. 110, No. 1... 1  
4184 The Little Drum, Op. 110, No. 2... 25  
2545 The Air—Berg, Op. 110, No. 3... 25  
1168 The Sailor Boy's Dream—Lefkowitz... 40

SHEET MUSIC—PIANO DUO  
18106 Salute to the Colors—Anthony... 40  
PIANO DUET COLLECTION  
Have this book for recreational as well as practical uses, particularly when such pupils come from the homes of those who attend Evangelical Churches.

PIANO METHOD  
Standard Graded Course of Studies, Vol. 5—Mathews... 1.00  
VOCAL SOLO COLLECTION  
Devotional Solos for Church and Home... 1.00

CHURCH MUSIC  
Union Hymn Book—Gardner... 35  
Anthem Offering (Collection)... 35  
OPERA  
An Old-Fashioned Charm—Kohlmann... 1.00

OCTAVO—MIXED VOICES, SACRED  
20602 The Peace—Mathews... 12  
OCTAVO—MIXED VOICES, SECULAR  
35272 Love's Lullaby—Mathews... 12

OCTAVO—WOMEN'S VOICES, SACRED  
35251 The Voice of the Chimes (S. S. A.)—Holt... 15  
BAND  
34011 Stars and Stripes Orchestra... 30

REWARDS GIVEN FOR SUBSCRIPTIONS—Many music lovers secure fine merchandise without any cash outlay by sending to us subscriptions for *THE ERUDE* (not their own). For each subscription sent at the price of \$2.00, a credit of one point is given toward merchandise selected. The following are a few articles taken at random from our catalog:

Console Bowl: Empty, or filled with fruit or flowers, this chromium finish Console Bowl will be a welcome addition to any table. It is 13" in length (with chromium handles), 9" wide and has a pierced design edge. Awarded for securing three subscriptions.

Electric Waffle Iron: A tastefully designed Waffle Iron with 7/8" stickless grids, long-life heating elements and accurate heat indicator to assure perfectly baked waffles. Black bakelite handles. Awarded for securing five subscriptions.

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insert. Diameter 8 1/4". Awarded for securing two subscriptions.

Hand Wrought Aluminum Breed Tray, 13 1/2" x 7 1/4". This modern Tray is particularly desirable because of its design and center decoration. Awarded for securing only three subscriptions.

Send post card for Complete Catalog of Rewards or Premiums. You are sure to be pleased with any article you may select.

## The World of Music (Continued from Page 75)

### The Choir Invisible

MARK ANDREWS, for nineteen years organist and choirmaster of the First Congregational Church of Montclair, New Jersey, a former dean of the New Jersey chapter of the American Guild of Organists, and active as a conductor of the Associated Glee Clubs of America, passed away December 10, aged fifty-four.

ARTHUR BODANSKY, for twenty-four years the superb conductor of German opera for the Metropolitan Opera Company, died November 22, 1933, in New York. He had but recently returned from a summer in Vermont, in apparently good health. Born in Vienna, he began study of the violin as a child and at twenty was in the orchestra of the venerable Friends of Music Society. On hearing Gustav Mahler lead a performance of "Lobengrin," he once said, "I suddenly realized what being a conductor meant, and from that moment changed my whole plan of life."

MAX FIEDLER, internationally known conductor, who from 1908 till 1912 led the Boston Symphony Orchestra, died December 2, in Stockholm, Sweden. He was a native of Zittau, Saxony, finished his education at the Leipzig Conservatory, and would have been eighty-one in the past January.

DR. ERNEST SCHEIDT, internationally known as pianist, conductor and composer, passed away December 8, aged sixty-three. His first piano recital was given as a child prodigy when he was four. Widely traveled and broadly educated, he won wide popularity as the conductor for sixteen years of children's concerts by the New York Philharmonic Orchestra; from 1927 to 1929, when he was called to the same position at the University of Cincinnati, and at various times he led similar concerts by the symphony orchestras of Boston, Baltimore, Cincinnati, Hollywood Bowl, Los Angeles and San Francisco.

GIULIO CRILLI, Italian tenor, formerly with the Chicago City and the Metropolitan Opera Companies, died October 29, in Italy, at the age of fifty-nine. After two seasons in Chicago his debut with the Metropolitan Opera Company was as Rhodame in Verdi's "Aida."

ELLEN CLARK HAMMAN, widely known pianist and accompanist of Philadelphia, passed away on November twenty-first at the age of sixty-three. Born July 2, 1876, in Bethlehem, Pennsylvania, she studied with Dr. J. F. Schreiner of the Bach Festival fame, and then in Berlin after which he resided in Philadelphia active as pianist, accompanist, and organizer of leading churches. Her husband, accompanist made him, for years the choice of famous singers visiting "Penn's Towne."



**Toscanini—Stokowski Gershwin—Copland**  
—this book names names!

The name of the unknown arranger who took down the entire score of *Modern Times* while Charlie Chaplin whistled it!

The man whose name is only glimpsed at the beginning of a "French" enough for a French scene suggested that more French horns be added!

The Hollywood producer who, when a certain score wasn't a "French" enough for a French scene suggested that more French horns be added!

The amazing musical memory feats of Toscanini—and his eccentricities.

Do you know what music you always hear during the following common movie sequences—carousels, fogs, trains, English country garden scenes?

Miesha Elman's command performance before King George and Queen Mary—accompanied by two hundred dogs.

Toscanini's tilt with Ravel over the Bolero.

# Here's a witty, intimate picture of AMERICAN MUSIC

## MUSICIANS • CONDUCTORS • COMPOSERS • PATRONS AUDIENCES • HOLLYWOOD and RADIO

### by OSCAR LEVANT

#### of "IGNORANCE, PLEASE"

Millions of radio listeners know that the World's Champion identifier of musical melodies, themes, and song titles is Oscar Levant, of the famous program *Information, Please!* But what they may not know is that Mr. Levant has grown up, studied, and flourished in musical circles from New York to Hollywood; has known intimately the great and near-great musical figures, from song-pluggers to symphony conductors. And now he tells the whole surprising, amusing, fascinating story, from backstage at the American Music Scene, in his new book, "A Smattering of Ignorance."

**A "Who's Who in American Music"**  
There is hardly another man in America so perfectly suited to write this book. For Mr. Levant knows not only opera and symphony. He also knows the music that touches the lives of the millions—an intimate of Gershwin—a movie studio music consultant—a radio concert artist—a song-writer—he knows who the real figures are behind the American musical scene, and who are the publicity-seeking "artists."

Here is the true answer to "who's more important, the symphony orchestra or the conductor?" Here is the story of how "background" scores are "derived" from the works of classical composers for the moving pictures. Here are some never-before-revealed facts about the genius (and eccentricity) of George Gershwin; the sinister story that goes on behind the microphone, the footlights, the Kleig lights; a profound, yet salty criticism on the serious music of modern American composers; and all intimately studied with fables, anecdotes, jokes, "mysteries" about the famous names of stage, screen, and radio.

No one interested in American music today should miss Mr. Levant's keen observations upon it, and its most talked-about figures. That is why we are offering this brilliant book to readers of *Erude* for 5 Days' Free Examination!

**SEND NO MONEY** Merely mail the coupon below, and we will send you a copy of "A Smattering of Ignorance" immediately. Read a chapter or two of it. If you don't agree with us that it's one of the most entertaining, most revealing books ever written, even more so for the men and women who compose, arrange, play, and produce it—simply return the book to us within 5 days and pay nothing. Otherwise send us only \$2, plus five cents postage.

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Please send me a copy of Oscar Levant's "A Smattering of Ignorance," for 5-day free examination. I agree to send you only \$2.00, plus five cents postage, within 5 days—or else return the book to you within that period.

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You'll be surprised how easily you may replace your present radio and enjoy the new and greater thrills of a 1940 Philco. Your Philco dealer now offers unusually liberal trade-in allowances. And even a modest budget can find room for the extremely easy monthly terms! See your favorite Philco dealer today—you'll find it well worth your while.



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A brand new radio-phonograph of exquisite beauty and refinement. Authentic 18th Century Chippendale reproduction, in choice of richly finished, hand-rubbed Walnut or Mahogany—a masterpiece of furniture design to lend charm, grace and dignity to your home. Has new Philco's *De Luxe Intermix Record Changer* plays 14 ten and twelve inch records intermixed in any order, at one loading—a full host of continuous record music without attention. Yours on easiest terms.

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